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VARIETY

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CURLEY CLEANING UP BOSTON

LOADING UP FOR NEW ENGLAND; "BOSTON THE NEW HOLLYWOOD"

Some Slick Picture Talkers Reported About Ready to Descend on Down East With "The Old Army Stuff"—Stock Selling Racket

It looks as though the wise picture boys are loading up for New England.

"It will be the "old army gag" with the pretty stock and slick salesmen.

All of the con stuff is to be utilized as selling arguments, lead by General Bunk himself, about "Boston is the logical 'New Hollywood.'"

After it is all over the holders of the pretty stock certificates will likely get some of their money back by using the stock to paper their chicken coops.

The master minds are said to be a couple of smart fellows in this line.

If the stock doesn't "move" fast

(Continued on page 32)

AUTHOR'S WIDOW AND "KLESCHNA"

Mrs. McLellan Coming Over—Also Madge Lessing

London, March 25.

Mrs. C. M. S. McClellan, widow of the author of "Leah Kleschna," sails April 22 on the "Celtic" to assist in the William A. Brady revival of the play, in which Lyn Harding will be featured.

Madge Lessing, former wife of George McClellan, brother of the author, sails on the "Deutschland" in April.

"CHATS" ARE OUT

Shuberts' Small Time Money Maker Generally Objected To

"Intermission Chats," a throwaway used in Shubert theatres for the past several years, are out, so far as distribution in the houses is concerned. The program publishers objected, claiming the "Chats" interfered with selling advertising because the audiences were entertained by the descriptive matters in the throwaways and did not peruse the programs.

The "Chats" is a money-making printing scheme framed for Shubert houses. Each attraction was charged $35 weekly for the service, without solicitation by the Shubert press agent, although one of that department's stunts.

Heretofore a number of producers billed for the service objected to the charge and refused payment. It is understood the "Chats," a modified press sheet, is being distributed in hotels and public places.

JAPANESE INSPECTING AMERICAN THEATRES

Land of Nippon Will Adopt More Modern Equipment and Scenery

San Francisco, March 25.

Japanese theatrical men are beginning to migrate to these shores to study American methods of production, stage equipment and management.

Within the past three months no less than half a dozen well known figures in the theatrical world of Nippon have arrived in Sanu Francisco as the first step in a nation-

The latest is Ichis Urushibara of the Negishi Amusement Co., Tokiwa Amusement Co., and Tenkatsu Troupe of Tokyo. Soon after his arrival, Urushibara spent half a day with Cliff Work, manager of the Golden Gate, inspecting the house equipment and showed keen interest in the counter-weight stage system, electrical apparatus, coin machines and scenic investiture.

According to Urushibara the small im houses of Japan do an average daily business of $400 at

(Continued from page 40)

DOES OWNER OWN, OR WHO'S THE BOSS?

Chicago, March 25.

The Shuberts own the Princess here. A. H. Woods' "Red Light Annie" is playing there. By edict of J. J., the Woods' general manager here, Lou Housman, is not per-

(Continued from page 43)

ACT IN 2 LANGUAGES

Louise Lovely Playing in French and English, Captures Montreal

Montreal, March 25.

Playing her vaudeville act at the Imperial in English and French, Louise Lovely, the picture star, has become a local sensation this week. Montreal is normally 70 per cent. French (Canadian) and the standee audiences since yesterday have been over one half from that majority.

Through her generous receptions here Miss Lovely says she will play her skit in Paris during the summer.

WILL PADLOCK SHOW SHOP DOORS

Mayor Calls Theatre Managers Before Him—Tells Them He Will Discard Censoring and Close the Houses—Bans All Profanity and Underdressing—Cites Ted Lewis 'Frolic' as Instance

'BLUE' LYRIC THE CAUSE

Boston, March 25.

Saturday a vaudevillian was singing a popular song at a dinner attended by Mayor Curley. In the middle of the chorus the mayor stopped him, saying, "We've had enough of that," and then making reference to the blueness of the lyric.

Following this happening, the

(Continued from page 43)

CONGRESSMAN BLOOM'S SEAT CONTEST MONDAY

N. Y. Representative Will Have Two Hours for Argument—Warm Debate Expected

Washington, March 25.

It is expected that the battle on the floor of the House for the seat of Congressman Sol Bloom, of New York City, known as "the theatre's Congressman," will be waged next Monday.

Each side will be allowed two hours in the final test, with the Congressman from New York looked to for something out of the ordinary in the fight he will wind up on that day to hold the Congressional seat he was elected to.

It is doubted if strict party lines,

(Continued from page 43)

Spanked 19-Year-Old Wife

San Francisco, March 25.

Thomas M. Bresendine, a playwright, believes in being boss of his own home. His ideas cost him his wife.

Mrs. Bresendine won a divorce decree upon her testimony in court that her husband had spanked her with a hair brush.

Mrs. Bresendine is 19 years old.

UNITED STATES MAY ENTER INTERNAT'L COPYRIGHT UNION

Bill Introduced Authorizing President to Effect Adhesion—Would Permit Copyrighting of Original Dance Steps—Protection 10 Years After Death

Variety-Clipper Bureau,
Evans Bldg., Washington,
March 25.

A bill authorizing President Coolidge to effect the adhesion of the United States with the International Copyright Union, and which is expected to receive considerable support, was introduced in the House of Representatives by Frederick W. Dallinger (R.) of Massachusetts yesterday.

The Dallinger bill, if passed, will place all domestic, as well as foreign copyright material on an entirely new basis, a basis which the writers of this country have been striving to secure for a considerable period.

(Continued from page 39)

MINORS FOR "PICKINGS" IN COAST CABARETS

Remineration Consists of Coins Tossed by Patrons with Grownups Profiting

Los Angeles, March 25.

The strict enforcement of the California law regarding the appearance of children on the stage is not carried out in a number of cabarets in this city and its vicinity. Youngsters appear at all hours of the night and receive as remuneration only what coins are thrown to them on the floor by the patrons of the place.

The cafes have been securing a large amount of entertainment gratis by allowing youngsters and others who will appear just to see how much they can secure via the coin-throwing method.

The children are taken from place to place by grown-ups posing as parents, who in most instances are relying upon the night-life earning power of the minors for their livelihood.

It is not unusual to see tots four and five years old work on the dance floors around midnight after having visited other places about the city.

DOUBLE DISAGREEMENT

Vaudeville Appearance Off of Laurette Taylor and Margot Kelly

Plans for the appearance of Margot Kelly and Laurette Taylor in a condensed version of "Pierrot the Prodigal" for vaudeville are off.

It appears the suggestion for vaudeville was made by Miss Taylor, but there was a disagreement over the matter of equal billing. The question of equal salaries also entered, as did the apparent disinclination of the bookers to give the turn a route prior to opening.

Miss Kelly is shortly to appear in "Earth Spirit," said to be a daring German play by Frank Wedekind. It is listed for production by one of the independent "art groups." Miss Kelly was in the original presentation by Winthrop Ames of "Pierrot."

Recently the condensed version was given at the dumb animal benefit held at the Music Box, Miss Taylor and Miss Kelly playing the leads.

60-YEAR OLD ACROBAT, ON COMEBACK, KILLED

Mike Carletta, "Human Dragon" Fell to Stage While Practicing

Chicago, March 25.

Michael Carletta, billed as "The Human Dragon," tried to come back at the age of 60 after a 10-year re-

(Continued on page 32)

40 HOURS ENOUGH

Sign Painters Declare Saturday Afternoon Holiday

Here's another thing for Broadway house managers to worry about.

The sign painters have served notice that on and after April 1 they will not work Saturday afternoons.

Attractions moving in or out will be principally affected and orders for new boards must be placed early. Last minute switching of attractions must be provided for in another way.

The sign painting bunch say they work 40 hours a week and that's enough.

It's a union regulation and can't be beaten.

COSTUMES

Who will make your next ones? Those who have bought from us say—

BROOKS-MAHIEU

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11,000 Costumes for Rental

TITLED LADIES "FIRED" FOR NOT ATTENDING REHEARSAL

Lots of Royalty Mixed Up With "Chiquita"—Hugh Quekett Didnt Seem to Be Impressed, However, and "Fired" Culprits

London, March 25.

"Society" is up against a producer who does not care whether his people live in Mayfair or Shoreditch. At the first rehearsal of "Chiquita" the musical play by Vincent Eyre, the brother of Viscountess Campden, due for production at Covent Garden, March 29, many members of the beauty chorus were absent.

The culprits included the two daughters of the Earl of Lovelace, Lady Evelyn Graham, Lady Phyllis Allen, Lady Diana King, and Lady Eleanor Smith.

They were promptly "fired" by Hugh Quekett, the producer, who said if they could not turn up for the first call they could stay away altogether.

About fifty society beauties attended the first rehearsal at the Palace.

NEW REVUE SCORES AT HIPPODROME

"Leap Year" Opened Big in London—Robey Speaks Well of Americans

London, March 25.

"Leap Year" opened to a sensational hit at the Hippodrome last Thursday night.

It's a stupendous production.

A distinct score was made by George Robey who was happily cast at all times, while no less an impression was made by the Gertrude Hoffman Girls (Americans). The Hoffman Girls will be a rage here.

The Hip is now housing its biggest and best revue.

Last week the show had its break-in at Liverpool. From there wafted a story of t premiere when Robey made a speech. He said it was not required to express thanks of the entire company but he wanted to bespeak a good word for the Americans, Miss Hoffman and her girls.

As Robey has bee ntalkd about for his reported antipathy to Americans this report of his friendly remarks brought about a change of opinion in many quarters, with an oft repeated query if Robey has not been liberally maligned.

FRONDAIE'S STORY

Rewriting the Triangle in Customary French

Paris, March 25.

Pierre Frondaie's "La Marche au Destin" initialed at the Theatre de la Renaissance satisfactorily.

The piece concerns George, an impecunious Adonis, in love with Stephane, a wealthily married woman, and she reciprocates his infatuation. Her English husband, learning the truth, maliciously proposes divorce, suggesting his wife marry the adventurer.

Prior to the legal separation George spends all his means to sustain appearances and hesitating to confess his poverty drowns himself under the guise of an accident.

Charles Boyer plays the lover, Arquillieres (president of the French Society of Actors) is unnatural in the role of the English husband, while Germaine Dermoz does nicely with her conception of the wife.

MULTIPLE AUTHOR

London, March 25.

F. G. Weston is now announced as the author of "Kate" at the Kingsway. This name-concoction stands for at least five people—so it is rumored.

THE TILLER SCHOOLS OF DANCING
143 Charing Cross Road
LONDON
Director, JOHN TILLER

3 WEST END HALLS LEFT FOR VAUDEVILLE

Palladium May Be Continuously Revue—Changes With Years

London, March 25.

It is understood to be Charles Gulliver's intention to turn the Palladium solidly into a revue house.

This will leave only three music halls in the actual West End, Coliseum, Alhambra and Holborn. The other houses of the type near central London are the Bedford, Empire (Islington), the South London, and the Metropolitan.

A few years ago were the Alhambra, Empire, Holborn, Pavilion, Tivoli, Oxford, Canterbury, Gattis (under the arches), Gattis (in the road), and the old Middlesex.

Of these, the Middlesex is now the Winter Garden; the Tivoli, Pavilion and Oxford play anything with money in it; Empire is musical Comedy; the two Gattis are pictures, and the "Arches" one is soon to become a dance hall. The Canterbury plays a few minor vaudeville turns and pictures.

This is all coupled with the fact that suburban halls have developed strong penchant for the legitimate and revues.

MACKENZIE'S NEW OPERA

"St. John's Eve" at Manchester—Libretto by Eleanor Farjeon

London, March 25.

The next new opera to be added to the repertoire of the British National Opera Co. is "St. John's Eve," composed by the veteran Sir Alexander Mackenzie.

The libretto is by Eleanor Farjeon, dealing with the legend of the magic moods inspired by the bloom of the elder-tree on the eve of St. John.

The first performance is fixed for the Manchester opera house, March 28, and later it will be done in London.

During the two years of existence the B. N. O. Co. have founded many new operas which they have mingled with the standard ones—for better or worse.

AMERICANS IN EUROPE

Paris, March 17.

In Paris last week: Louis Sherry, Hy Mayer, cartoonist; Michael McManus, producer; Archibald Selwyn, Percy N. Furber (Trans-Lux Daylight Screen Co. of N. Y.); T. Russell Palmer (George East); Clara Rabinowitch, pianist; Hiram Percy Maxim (American radio relay league); Jules E. Brulatour and wife (Hope Hampton).

SUMMER TIME SAVING

Paris, March 18.

The change of the legal hour, putting the clock forward an hour to secure additional day light, will take place this year so far as concerns France, Belgium and Holland, on March 29.

The English change is maintained for April 12.

George White Coming Back

London, March 25.

George White arrived here last week from Paris and says he will sail to New York April 2 on the "Olympic."

White denied any activity here other than to look around and "buy a few costumes in Paris."

"Commandments "In" at Oxford

London, March 25.

Famous Players' "Ten Commandments" picture made a profound impression when it opened at the Pavilion March 18.

Louis Delluc Dies

Paris, March 25.

Louis Delluc, French picture producer, died March 22 at the age of 30.

I thought the boat trip was great; I had the nicest time. Van says I'll like the ocean more when I get on a boat that has keys that open the smoke room three miles out.

I was at the races; it was muddy at the races. Harrison and Dakin was at the races, too, they was. Charlie made us laff all the way out, and when he told us about the luck he had, as he was our banker, he made us cry all the way back.

Van owes Joe Morton twenty dollars and he keeps forgetting to send it to him, and he won't send it unless Joe writes and says he read this in Variety, as Joe says he never reads the Variety. Van says he bets he'll get a letter from Joe. Van says he put a thousand dollars for charity in his income tax and the man wanted the name of the charity and Van said: "Some actors that can't write their own stuff."

JEAN MIDDLETON
Orpheum, New Orleans
Care, Direction EDW. S. KELLER.

ITALY DISPUTES FRENCH CLAIM TO SO. AMERICA

Italian Professionals Most Successful, Rome Agency Man States

Louis How, of the How & Raggio local show agency, takes exception to the Paris claim in Variety that France has sent most of the artistic performers to South America.

Mr. How states Maria Melato (described as the "Ethel Barrymore of Italy") had a tremendously successful tour of that continent last year, while Zacconi also was a visitor upon a similar enterprise, and Niccodemi returned his company there for the second time.

Sainati, who, How asserts, made more of a success with the Grand Guignol plays in Rome than that organization was able to make in New York, will undertake a South American attempt this summer, as will Gandusio, the actor.

NEGLECTFUL POET

Paris, March 20.

Maurice Rostand was sued by his English tailor for payment of suits made in 1916. The London firm claimed the money in pounds sterling, but counsel for the youthful poet demurred on the ground of the exchange being higher now than when the clothes were delivered.

The court ordered the bill be settled at the rate of the English pound prevailing when the goods were sent home.

PARIS' ENGLISH-AMERICAN PLAYHOUSE—FOR FOREIGNERS

Meunier, Chocolate Boss, Reported Ready to Finance Project—Ten Times as Many Anglo-Saxon Residents as Before War

Paris, March 25.

Prediction among showmen is that Paris will soon see the permanent establishment of an English theatre with the set policy of presenting only English and American plays.

In and around Paris the number of Americans and English residents is 10 times greater than before the war. Most have their own homes or apartments, while any number of hotels here are booked up solely by English and Americans.

The reason lies in the rate of exchange. The pound sterling brought four times the number of francs recently than before the war, and right now the proportion is easily three times as much, the number of francs veraging from 65 to 71 to the pound. American dollars are even more advantageous in exchange. Prices are up over the former basis, but not nearly as much in porportion to the difference in exchange.

Le Touquet, a Parisian suburb, is almost entirely occupied by English speaking people, and a word of French is rarely heard there. That gives some idea of the possibilities of English speaking amusement.

Munier, the French chocolate king, is reported interested in the accomplishment of an international theatre, which the proposed English-American playhouse would be, and he is said to be ready to invest liberally in such a project.

"GRAFTON FOLLIES" IN GRAFTON GALLERIES

Andre Charlot Taking Charge of Entertainment in April—New Cabaret Show

London, March 25.

It is expected that Andre Charlot will assume full charge of the entertainment department of Grafton Galleries, returning here late in April to produce a cabaret show there.

With the change and production a new name will be given, that of Charlot's "Grafton Follies."

Charlot is shortly leaving for New York to supervise changes in Charlot's Revue there.

ORPHEUM'S TABLET

Will be Dedicated to Bernhardt at Anniversary of Death in Paris

Chicago, March 25.

The Orpheum circuit's bronze tablet to the memory of Sarah Bernhardt is to be dedicated today in the cemetery near Paris where she is interred, on the anniversary of her death a year ago today.

Myron T. Herrick, American Ambassador to France will represent the Orpheum directorate in their tribute to the genius of the dead actress. It was the Orpheum which introduced Bernhardt to American vaudeville. The great Frenchwoman played over the circuit twice, once in 1912 and again in 1918.

The design of the tablet was executed by Fred F. Humphrey, a young art student of Minneapolis. It represents an angel in accent calling the great artiste from the earth while the Drama and the World are shown kneeling grief-stricken. It is entitled "The Call."

TOM DUNVILLE SUICIDE

Noted English Comedian's Body Found in River

London, March 25.

When the body of Tom Dunville was found Saturday in the Thames, it was taken to indicate Dunville had committed suicide.

It is known he had been depressed of late, through being unable to secure engagements.

A noted comedian of the red nose type, Dunville had been prominent for years on the English stage.

CHARRELL AMERICAN REVUE

A thoroughly up-to-date and all-American revue is to be produced by Charrell, the ballet master whom Max Reinhardt brought to this country, at the Grossespielhaus, Berlin, this season.

NEW LONDON FIRM OF UNKNOWN HEAD

Firth-Shephard Assuming Considerable Importance as Producers

London, March 25.

Firth-Shephard, a new theatrical firm, which has already made good with the Shaftesbury "flop" "Oh Julie!" under the title of "The Honeymoon Girl," is expected to become one of the biggest producing organizations in the country, although no one seems ot know who the men at the head of affairs are.

"The Honeymoon Girl" stars George Carney and is booked solid in vaudeville and legitimate houses for eighteen months.

Their new production, "Little Miss Puck," opens at Swansea (Wales), March 31. The cast includes Madge White, Harry Cole, and John E. Coyle. Fred Farren is producing.

MAY VIVIAN'S CAREER

London, March 25.

May Vivian, the English dancer who was shot dead by an infatuated Italian in Monte Carlo, was the daughter of a well-known west end riding master. She had her first important engagement with Gaby Deslys in "Suzette." Later she appeared in "Irene" at the Empire and in the revue, "Oh, Joy!" Going in for exhibition dancing, she toured Australia as Henry de Bray's partner.

SAILINGS

April 2 (New York for Paris) Mabel Drew (Mrs. Samuel A. Drubin) (Berengaria).

March 22 (New York to London) Mme Marie Jeritza, Albert Spalding, Andre Benoit, Bronislaw Huberman, Elena Gerhardt, Dirk Foch, Paul Bender, Paul Draper, Richmond Temple, Alice Joyce, "Bud" Fisher, J. N. Darling (Olympic).

March 22 (New York to London) John Murray Anderson (Olympic).

March 22 (New York to London) Alice Joyce (Berengaria).

SUNSHINE FOR VAUDEVILLIANS; ENGLISH FILM HOUSES USING ACTS

Over 90 Vaudeville Shows Counted One Week—Everything Replacing "The 'alls"—Circus Playing Variety Dates

London, March 15.

The music-hall programs for the current week reveal considerably over 90 shows both in London, the suburbs and provinces, which are not vaudeville.

The attractions usurping variety are melodrama (stock and touring), drama, musical comedy, comedy, circus, revue and pictures.

The pictures are [illegible] ture films, while the "legit" attraction titles run from "The Sign of the Cross" to "Hot Lips."

The chief circus playing vaudeville dates is Tengler's.

Bad as things are for vaudevillians there is more than a streak of sunshine in the fact that picture houses are booking more and more acts and not confining themselves to small players in their selections.

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ADMISSION FEE ENDS CLASS CLIENTELE AT MONTE CARLO

Leniency of "Social List" Keeps Elite Patrons Away —Business Good with Mixed Crowds—Same Condition at Nice

Nice, March 18.

Since the gambling casino of Monte Carlo charged for entrance this season and relaxed the "social list," the famous tables have lost much of their lustre. The well-groomed men and elegantly attired women are now the exception more than the rule, as formerly. The stakes on the tables have likewise changed, though business is excellent for the company, due to the large number of visitors.

The admission charge, fixed in January at 3 francs, is now increased to 5 francs, but anyone can walk into the casino on payment of this fee and the presentation of a passport the same as any ordinary public entertainment resort. It is not uncommon to see cosmopolitan trippers with muddy shoes and soft collars staking 5 francs at the roulette tables.

The mysterious charm of the

(Continued on page 4)

Try-out in Provinces

"When My Ship Comes Home," a play by J. G. Nigon will be produced in the autumn for a provincial "try-out."

The leading lady will be Sir John Martin Harvey's daughter, Muriel Martin Harvey.

Alexandre Tansman Married

Warsaw, March 18.

The marriage is announced of the Polish composer, Alexandre Tansman, and Anna Brociner, the Roumanian dancer.

"Blinkers" Is Pleasant

London, March 25.

"Blinkers" opened at the Savoy, Saturday, turning out to be a pleasant little comedy, Horace E. Vachell and Leon Lion are the authors.

VINCENT LOPEZ

Monday, March 17th.—Back again after a three weeks' trip and featuring "Home Sweet Home." Doing the daily trio at the Fifth Avenue and find it strenuous exercise. Serving everything on the menu, even eliminating the usual diet for the supper show. Busy cleaning up unfinished business with laundry, barber and tailor running a dead heat. Quite a few friends to see us at hotel, the palm being passed around liberally. Business good and everybody happy.

Tuesday, March 18th.—Early rehearsal, with arrangers on hand looking like letter carriers during Xmas week. Collars and ties off, which resulted in fruitful workout, Adam's apples being featured. Matinee and thence to bank to rehearse more numbers. Both night shows over and to hotel for the glide period. Music publishers on hand with enough numbers to make an accountant green with envy.

Wednesday, March 19.—Okey Phonograph date and thence to theatre for afternoon customers, who donated applause in generous fashion. Haberdasher on hand with neckwear. Said stripes would become me. Hope he was mistaken. Night shows washed up, followed by usual dash to hotel. Boys beginning to feel the strain following the three weeks' vacation. Curtain at 1:30. Home, James.

Thursday, March 20th.—Another recording this morning and at it until theatre time. To theatre, where Bill Quaid remarked how fresh we looked. Bill would make a great salesman for canned goods. Matinee over and off to keep appointment with tailor. Bell trousers discussed and disgusted. To theatre and thence to hotel.

Friday, March 21st.—Piano recording at 10 a. m. and rather tired. Boys enjoying a much needed rest due to above solo. Don't exactly envy them, but wish someone else was in my place. Luncheon with hotel executives and thence to theatre, where a half-hour nap was enjoyed. On and off for matinee and then to hotel to hear a combination, which was well worth the trip. Back to theatre and off early for the Newspaper Women's Ball, where we were treated royally. A great night and thoroughly enjoyed.

Saturday, March 23rd.—Up early and to the Municipal Building for moving pictures. Understand I registered very well, but do not know in what key. Was instructed not to feel conscious during ceremony, which was unnecessary, as I had been up all the night before. To theatre followed by session with librarian and then off to keep dinner appointment. To theatre where we honored both shows and back to hotel to find head waiter calling out reservations.

BACK STAGE FRACAS BETWEEN 2 WOMEN

Misses Kellogg and Kelley Talk It Over—DeCourvill Present on Stage

London, March 25.

The Shirley Kellogg (Mrs. Albert de Courville) Edith Kelley (Gould) feur came to a head at the Palladium, when deCourville's revue "Whirl of the World opened.

The violent altercation happened back stage, of the performance de Courville appeared for a curtain speech His wife stood in the wings and it is said he went through his remarks, fearful lest his wife should come out and make a disturbance.

The row between Mrs. de Courville and Edith Kelley has been brewing for some time, even before Miss Kelley went to New York some time ago as the star of de Courville revue that flopped so badly over there. De Courville went over with the show, but Mrs. de Courville remained here.

Paris, March 25.

Edith Kelley, (formerly Mrs. Frank Jay Gould), has been engaged as a dancer for the next Follies Bergere revue now rehearsing, to be entitled, "Coeurs en folie."

LYCEUM'S MELLER

Young Buffalo Will Have to Draw 'Em Himself

London, March 16.

"Under His Protection," the new Lyceum melodrama, which has just been produced by the Melvilles, with "Young Buffalo" (Phillip Yale Drew) in the leading part, has been toured for some time in the suburbs and provinces under the title of "The Mystery Man."

It is by no means as good a drama as "The Savage and the Woman," with which the actor packed the same theatre two years ago during one of the hottest summers known.

The present show is far-fetched to a degree and apparently a hotch-potch of all the "penny books" and 'scripts owned by the producing family.

As an attraction it will have to rely upon the leading man's personal popularity and a lot of excellent specialities.

SUZANNE SHELDON DIES

London, March 25.

Suzanne Sheldon, the actress, died here March 22 of pneumonia. She was 48 and a daughter of Charles H. Sheldon of New York and a sister of Mrs. Anthony Hope Hawkins, wife of the novelist.

Suzanne Sheldon was born in Rutland, Vt., January 24, 1875. She made her stage debut at the Lyceum theatre, London, in 1898, in "The Medicine Man," and had appeared in England and this country in a wide range of comedies.

Her grandfather, Charles Sheldon, was one of the pioneers in the development of the Vermont marble quarries. Her brother was a famous football player at Yale.

EVERYMAN'S NEW PLAY

London, March 25.

The next play to be tried out at the Everyman Theatre is called "Young Imeson." The author is J. R. Gregson, recently represented at the same theatre in "T'Marsdens," a Yorkshire comedy which should have come to the West End, but did not because Norman Macdermott of the Everyman could not secure the terms he wanted from any London manager.

"Beetle" Not at Strand

London, March 25.

Arthur Bourchier was to have done "The Beetle" at the Strand. Instead, one finds "Stop Flirting" is to be revived at that house for an indefinite run from March 31.

TWO-ACT BALLET

At Paris Opera, and Liked—2-Act Lyrical Drama Also

Paris, March 25.

"Siang-Sing," a two-act ballet with the book of Jobbe-Duval and the score attributed to George S. Hue, was given at the Paris Opera, March 19. This musical work was well received. It tells of an aged Chinese Emperor who regains his youth.

On the same program was included a two-act lyrical drama named "Les Dieux Sont Morts," authored by Eugene Berteux with Charles Tournemire having composed the music. The tragedy is symbolical of the Pagan period in Greece and has to do with the conversion of the people to Christianism.

It made little or no impression.

FRENCH R. R. RATES ADVANCED UP TO 50%

Petition to Government on Behalf of Travelling Professionals

Paris, March 18.

The railroad rates for passenger travel have been increased on an average of 50 per cent., causing panic in the ranks of the theatrical troupes.

A petition has been addressed to the government authorities controlling the rates, begging for relief for theatrical companies obliged to use the railroads.

FAY COMPTON'S AID

"Hassan" May Now Run Right Through in London

London, March 18.

The entry of Fay Compton into the cast of "Hassan" at His Majesty's resulted in an upward jump of the business.

For some time past returns had been falling off, and the inclusion of this actress, who has a large following, is likely to keep the play running until the opening of the British Empire Exhibition in April, when His Majesty's, like every other theatre in London, expects to do capacity for as long as the exhibition is open.

After "Hassan," Miss Compton is to play the lead in the piece to follow "The Forrest," at the St. Martin's. It is the first work of a new author, whose name is not yet disclosed.

MME. SIMONE DIDN'T BUY

Paris, March 25.

The previous report concerning Madame Simone's purchase of the leases of the Porte Saint Martin and the Theatre de L'Ambigu Comique has been learned to have been incorrect.

Maurice Lehmann, a young actor and husband of a wealthy American, has bought Jean Coquelin's interests in both the theatres.

The Porte Saint Martin will shortly review the "Hunchback" melodrama.

BARRY JACKSON'S FAITH

London, March 25.

"The Immortal Hour" has passed its 300th performance at the Regent. It is now a paying concern, but about the first 200 of its performances were given at a loss.

Barry Jackson, however, believed in Rutland Boughton's opera, and determined to keep it going.

DEATHS IN ENGLAND

London, March 18.

Cyril Harcourt, actor and dramatist, who was well known in America, has died. As a playwright his best known works here were "A Place in the Sun," "In the Night" and "A Pair of Silk Stockings."

2ND "LITTLE REVUE" GOOD

London, March 25.

The second edition of the "Little Revue" at the Little theatre pushed off March 18, and was well received.

The management is gathering material for a New York edition of the production.

De Vries in England

London, March 18.

Henri de Vries, known in America and England by his protean act, "A Case of Arson," is at present in Holland playing the old time detective in a Dutch version of "Sherlock Holmes."

"ROBIN HOOD"-"WAY DOWN EAST" ODDLY CONTRAST IN ENGLAND

Fairbanks' Picture Falling 'Way Below Expected Gross—Griffith's Special Exceeds Expectations—Not Understandable by English Film Folks

London, March 25.

Wardour street (London's film mart) is unable to figure out the most disastrous reversal of form on any picture which has ever been presented in England — Douglas Fairbanks in "Robin Hood."

The picture was originally shown in England last year at the London Pavilion where it did an excellent business, and the exhibitors who saw it flocked to the offices of the United Artists (known here as Allied Artists), desirous of booking and willing to pay a good price for it.

At that time "Way Down East," then a couple of years old, had a gross booking of something like $700,000.

With these figures in his possession, Fairbanks, according to reports now current, is said to have placed a gross booking valuation for England on his "Robin Hood" of $1,000,000.

This was not considered extrava-

(Continued on page 4)

"POOR NELL," MUSICAL; MISS GWYNN PLEXIBLE

Playwrights Have Bounced Around Orange Seller of Drury Lane

London, March 25.

When "Catherine the Great" ceases to draw it will be replaced by a musical comedy written round the character of Mistress Nell Gwynn, the lady who starting as an orange seller in the pit at Drury Lane to become the "star" of the theatre, the mistress of a King, the founder of a great nobled family, and the founder of the Royal Hospital at Chelsea.

Years ago there was a great boom in Nell Gwynn for dramatic purposes. Two or more houses played her in the West End, the most notable examples being the productions of Frank Cooper and Terry, while every road show had a version in its repertory.

The character and adventures of "Poor Nell" allow the subject to be treated according to individual taste either as melodrama, drama, or comedy.

STAMPED CONTRACTS

Necessary in England for Several Reasons

London, March 15.

Again the absolute necessity of getting all agreements and documents of that nature stamped at once has been made manifest in a Law Court.

Only a few days ago the plaintiff in an action produced an unstamped contract which could not be admitted or even looked at by the judge as it carried no stamp and was therefore not legal.

The cost of the stamp is small and any post office will see the job done or the paper can be taken personally to Somerset House, but the omission may not only kill an action, but render the culprit liable to a fine.

The matter is really a tax and the authorities feel deeply aggrieved when it has not been paid.

"CONCHITA" "COLD"

Audience and Press Inclined to Kid It

London, March 25.

"Conchita," supposedly a romantic Spanish melodrama, which made its initial bow at the Queen's theatre March 19, was alotted anything but a favorable reception, even instigating an outburst of ridicule from the first night audience.

The play is by Knoblock. Early in the presentation it proved itself inane to the point where the press treated it in the same manner as did the premier patrons.

The American rights to the piece were sold to A. H. Woods who now holds them.

COMEDY DIDN'T HOLD UP

Paris, March 25.

A three-act comedy entitled "Le Printemps des Autres," by Jean Jacques Bernard, son of the popular Tristan, elicited interest previous to its opening at the Theatre Femina, but the actual premier left a poor opinion.

The book concerns a mother's jealousy of her daughter's conjugal happiness.

Included in the cast are Pierre Blanchard, as the young husband; Germaine Webb, as the wife, and Suzanne Desgres portrays the widowed mother.

NANCY PRICE IN THE HALLS

London, March 25.

Nancy Price will go into vaudeville with a sketch opening at the Victoria Palace, March 31. She will be supported by Ivor Dawson. The sketch is the work of William le Quex.

DIRE OMNIBUS STRIKE PANICKING MANAGERS

London Theatres Threaten to Invoke Strike Clause in Contracts

London, March 25.

The omnibus strike threatens to have dire effects upon theatrical business here with the managers already asserting unless the strike is settled immediately they will take advantage of the strike clause in their contracts to close and lay off both companies and house staffs.

The matinees and evening houses of the first day of the strike were seriously affected, with the ticket libraries particularly suffering through their legitimate buys.

PICTURES ON TRAIN

British Road Trying Innovation

London, March 25.

When the "Flying Scotsman" pulls out of King's Cross Station in the future it will carry a kinema saloon. This will be the first time here pictures are to be shown on long-journey trains.

If the scheme is a success pictures will be put on other long-distance trains out of London.

DEATHS ABROAD

Paris, March 17.

Daniel Ridgway Knight, American painter, died at the American hospital of Paris, March 9, aged 85 years.

Baroness de Bourgoing, formerly Suzanne Reichenberg, actress, retired member of the Comedie Francaise, which she joined in 1872, when 15 years of age, died in Paris March 10, aged 71 years. She left the stage in 1898 to marry Baron Pierre de Bourgoing, who died some years ago.

CLEO TO REAPPEAR

Paris, March 25.

Cleo de Merode, French dancer, retired for several years, has signed for an act at the Empire. She will have the English dancer Hubert Doone as partner. He was in New York with the Swedish ballet.

OTHER CABLE NEWS ON PAGE 4

The Best Obtainable Instruction at
NED WAYBURN
STUDIOS OF
STAGE DANCING
1841 Broadway
Write for Art Booklet "F"
Telephone Columbus 3500

'SAENGERBUND' IDEA INCREASES IN MANY BROOKLYN THEATRES

Out and Out Plug for Published Numbers but Inexpensive for House—Sometimes Displaces Acts—Enlivened by "Audience Stuff"

The Saengerbund idea is increasing among the stock and vaudeville houses of Brooklyn. It is proving a likeable as well as an inexpensive feature, to say nothing about the great break it is for the music publishers.

The Saengerbunds are out and out plugs for the published numbers, disguised perhaps with a few old timers.

At the stock houses the juveniles are conducting them and getting the audiences to sing the songs.

The singer comes on with a music rack and line-up of sheet music, gets over the usual chatter and then goes into his songs, illustrated by stereopticon slides, with a chorus slide at the finish, through which the audiences are taught the words of the songs.

At one of the houses a song book boy follows up with copies of the songs sung during the performance, which he offers at 25 cents a copy.

The average time allotted to the Saengerbund is 15 minutes, but in several houses it is running 30 minutes or more and displacing two of the regular acts on the bill.

It is further enlivened by "audience stuff" contributed by pluggers from the publishers, who work as plants in the boxes and in other parts of the house.

House managers figure it a great value for the money in that the singer and leader is the only one demanding compensation.

"CRUELTY TO ANIMAL" CRANKS ANNOY KING

Crusade Against Circus and Vaude. Acts—Mostly Suffragettes

London, March 18.

The cruelty to animal cranks are again worrying the Royal family. This time they are turning their attention to the weight pulling tests for shire horses. They allege this leads to cruelty but experts have proved to the king, who has been bombarded with letters from the cranks, that this is not so.

These people still carry on their crusade against animal vaudeville and circus acts and during the run of the recent Olympia Circus the King was persistently troubled by them. At the same time other members of the Royal Family were approached with a view to persuading them to boycott the show, which, however, they did not do.

These cranks are principally women of the same type who smashed windows, assaulted policemen and politicians in the pre-war woman's suffrage days.

SIGNS TAX BILL

Governor Okays State Bill Exempting Husbands Under $2,500

Albany, March 25.

Governor Smith has signed the Davison bill, which provides that a personal income tax return need not be filed with the State Tax Commission by a married person unless such income amounts to over $2,500.

Last year the law was amended granting an exemption up to $2,500 for married persons, but the old provision remained in the law requiring returns to be filed when the income exceeded $2,000.

Hughey Conn Has Pneumonia

Detroit, March 25.

Hughey L. Conn is at the Providence Hospital with pneumonia Following the opening Thursday at the La Salle Garden of Conn, Downey and Willard, Mr. Conn was taken to the hospital.

"Jessie James" in Vienna

"Little Jesse James" will be produced in Vienna this fall by Fred Weede, who has purchased the right to the musical. Harry Archer, author of the score, will go abroad and supervise the production.

MORE ENGLISH PLAYERS NOW ON THIS SIDE

(Two weeks ago Variety published an incomplete list of English players over here. Below is an amplified but still not complete list.)

J. H. Brewer	John L. Shine
St. Clair Hales	Nellie Dent
Ethelbert Hales	Mary Ambrose
Joseph Allenton	Georgia Bryton
Robert Ayrson	Marion Marcus Clark
Victor R. Beechcroft	Virginia Chauvenet
Arthur Boyer	Adria Hill
Lewis Broughton	Winifred Harris
Charles Brown	Annie Hughes
Tom Cameron	Marie Hassell
Cyril Chadwick	Lillian Lee
Roy Cochran	Mary McDermott
Dan Dawson	Celia Mavis
Brian Dalley	Gertrude Mudge
Maurice Darcy	Margaret Pitt
William Eville	Mabel Stanton
Wm. Ashford Evens	Maggie Weston
Charles Esdale	Marjorie Campbell
Robert Hazelton	Jill Willis
Walter Howe	Lorraine Wiler
E. F. Hast	Barbara Allen
Arthur Laceby	Phyllis Burkett
Harry Neville	Stephanie Day
Harold Preston	Ruby Gordon
Robert Wallace	Marie Wynton
Frank Sherlock	Lorna Ambler
Harry Southern	Daisy Atherton
Robert Vivian	Edith Abbott
Mortimer White	Peggy Marney
Chas. Wellesley	Ethel Dane
Dallas Anderson	Jean Robertson
Percy Ames	Louise Fraer
Boyd W. Davis	Gladys Iverry
Clarence Derwent	Cyril Keightley
William Deming	Norman Trevor
Edward Douglas	A. P. Kaye
Arthur Eldrid	Conway Mugfield
Robert Carey Fairfax	J. M. Dunn
Edward Fielding	Charles Francis
Lawrence Grant	Mortimer White
Louis Hector	Cecil Yapp
Paget Hunter	Roland Young
Harold Heaton	Edward Lures
Kenneth McKenna	Leslie King
Edward Martyn	M. Rutherford
A. E. Mathews	George Gray
Henry Mowbray	John Throughton
Chauncey Monroe	Louis Sealey
Leigh Lovell	Harry Ashford
Lionel Pape	Percy Marmont
Mercedes Desmore	Harold Webster
Violet Heming	Charles Rogers
Grace Hampton	Jerry Rogers
Segrid Dillon	Johnny Rogers
Phyllis Joyce	Noel Tearle
Pamela Gaythorne	J. Monte Crane
Valentine Harvey	Philip Tonge
Ruby Vivian	Ashton Tongue
Daisy Vivian	Edwin Bolton
Irene Haisman	Lionel Bellmore
Beryl Mercer	Herbert Bellmore
Jessie Villars	George Vivian
Miss Emery	Percy Vivian
Katherine Wilson	C. Warburton
Eleanor Daniels	A. E. Anson
Maude Milton	Fred Monte
Lillian Brainard	Edgar Kent
Augusta Haviland	Campbell Duncan
Daisy Bellmore	Colin Campbell
Bertha Bellmore	Phillis Anderson
Emily FitzRoy	George Hare
Deirdre Doyle	Henry Hebert
Dorothy Hope	Ian Keith
Violet Besson	Ian MacLarren
Alison Bradshaw	V. Sternroyd
Octavia Kenmore	B. Iden Payne
Mary S. Seton	Philip Merrivale
Marcus Clark	Leon Gordon
Winifred Barry	Galwey Herbert
Ruby Hallier	Reginald Denny
Ruby Gordon	Leslie Howard
Alfred Shirley	Lionel Atwill
Frank Henderson	Arthur Villars
G. W. Homer	Edward Emery
W. Boyd Davis	O. P. Heggie
Walker Dennett	Orlando Prince
Albert Shrubb	Charles Romano
Jack Veitch	Bob Rice
W. Romaine	Fred Trowbridge
J. M. Irwin	Cliff Norman
George Nichols	Sam Warde
J. McCutcheon	Rupert Hazell
Ernest Stallard	Edgar Norton
R. Callender	Frederick Raymond
Knox Orde	Leslie Spiller
Ernest Cossart	Frank Hollands
Gilbert Emery	William Austin
E. J. Ballantine	Guy Cunningham
Harvey Braham	Guy Douglas
	Frank Henderson
	Percy Jennings
	Dennis King

ANOTHER DEMPSEY-PAN SUIT

Los Angeles, March 25.

The Dempsey-Kearns Theatre and Motion Picture Enterprises has brought an action against Alexander Pantages, alleging it still has $20,353 due from the week the champion played Pantages, Kansas City, Nov. 11, 1922.

It is alleged that the amount is still due over the amount received that week under the sharing agreement.

ROXY LaROCCA

"THE BASHFUL ONE"

Messrs. Booker and Manager you have been wanting comedy acts. Roxy La Rocca, The Bashful Boob, has what you have been waiting for. He makes them howl next to closing. Seeing is believing.

SMALL POX BREAKS OUT AT WINDSOR, CAN.

Vaccination Made Imperative—Continuing During Epidemic

Chicago, March 25.

All vaudeville acts playing the Butterfield house in Windsor, Canada, last week, had to submit to vaccination due to a small pox epidemic before the artists were permitted to leave for Port Huron, Mich.

Several of the five acts objecting to the vaccination were informed by the Canadian emigration and health officials they would be arrested and held unless vaccinated.

A dog belonging to Birdie Kramer also came under the ban, the inspectors being loath to allow the animal to depart. Miss Kramer finally won the consent of the inspectors to transport her pet to the next jump.

The vaccinations of acts playing Windsor will continue until the epidemic is ended.

MONTE CARLO'S FEE

(Continued from page 3)

Monte Carlo casino seems to have vanished.

The gambling at the Municipal Casino here by the mixed crowd is likewise doing well this year. Business at the tables has never been so prosperous for the lessees holding the gambling concession, with a record crowd present for the 1924 carnival. A fee of only 2 francs is charged to enter the Municipal Casino, as at the Jetee Promenade, with an extra government and municipal tax of 1.25 francs to secure legal admission to the ordinary gambling rooms. Here the staff of croupiers perform their duties with martial-like precision, being drilled by the overseer at the end of the night's play and marching to their private quarters for examination (armed with their little rakes for scooping in the chips) like soldiers.

This is a diverting sight for a cynic.

GETS "HINDO" DANCER

Paris, March 25.

Leon Volterra has signed the dancer, Mme. Rahna, for his summer revue at the Casino de Paris, specializing for the Olympic games.

A revue is to be mounted at the new Theatre de l'Etoile, with Urban (who created Phi-Phi) as the male star.

COVENT GARDEN WILL HOLD ITALIAN OPERA

First Time in Years—At Opening of British Empire Exposition

London, March 25.

After the Italian Ballet has pranced at the Royal opera house, situated in the Covent Garden cabbage mart, there is to be a season of grand opera in Italian.

This event will probably be made to coincide with the opening of the British Empire Exhibition when the town will be full of visitors from the four quarters of the globe.

It is many years since there has been an Italian opera season, and Londoners have had good reason to think that such a commodity was dead in their city.

Important engagements are being made with big artists and the occasion promises to make a big stir all round.

PICTURE CONTRAST

(Continued from page 3)

gant at the time, and every effort was made to reach that figure.

Since then, "Way Down East" has continued with new bookings and return dates, until it has reached something like $900,000, while "Robin Hood" is getting desultory new bookings and little or no return dates, for the reason that the latter has generally proven a failure as a drawing card.

The exhibitors who play the Fairbanks picture state that, if a similar condition arose, they would again book, at big prices, a feature that looked to them as good a bet as "Robin Hood," and cannot understand why it is flopping.

The Allied Artists people from the start have done everything to foster interest in the production, sending men ahead weeks in advance and also supplying the houses with a musical director for three or four days' rehearsal, furnishing a line of printing and accessories second to none.

The exhibitor is always satisfied that the Allied Artists' are doing all they can to further business with the production, and due to this advance booming the picture usually opens to more money than "Way Down East," but business immediately drops and continues to do so throughout the engagement, while in almost every instance the takings of "Way Down East" increase each day of the engagement right up to the finish, with a healthy demand for a return date.

The executives of Allied Artists here are well-nigh frantic over the situation, realizing the state of things would naturally reflect discredit upon their business acumen, but cannot see their way out of the predicament.

PARIS BAR CLOSES

Paris, March 25.

Jean's bar, frequented by Anglo-American sporting and theatrical fraternity for 40 years, in the Rue Daunou (facing the Chatham), has been sold and closed by its owner, M. Laffay, for the enlargement of an adjoining business firm.

NO APPARENT REASON

London, March 25.

Charles Macdona and Gerald Lawrence say that when "Monsieur Beaucaire" leaves the Strand to give place to "Stop Flirting" they will transfer the old costume comedy to another theatre in London. There is really no apparent reason why they should.

English Broadcasting and Theatre

London, March 18.

Archibald Haddon, once a dramatic critic and now the official broadcaster of dramatic opinions for the B. B. C., recently read a paper before the First Night Playgoers (the latest of the many theatrical societies), in which he railed against the ban placed upon the broad asting of plays and operas by London managers.

Haddon claimed it must come about soon; it was inevitable, just as the cinema was 25 years ago. If managers would not allow their productions to be broadcast, then the B. B. C. would write and send to the aerials their own plays; or perhaps in the future productions would be broadcast from New York and other places, leaving London entrepreneurs to whistle for what might have been a steady revenue.

Attacking some of Haddon's points, Maurice I. Frank, the president of the society, suggested the managers' attitude might be main y one of protection. If excerpts from their plays were broadcast there was a chance of the listeners-in becoming wise to the poor fare being offered. When in London they would avoid the theatres, having had a foretaste of its qualities.

Frank also pointed out the prevalence of broadcasting in the Garden of Eden, where a spare part was taken from Adam and made into a loud speaker.

HOPELESS RADIO BUG

Chicago, March 25.

George B. Flint, producer of vaudeville acts, has one attraction playing Jacksonville, Fla., and having some open time between there and Des Moines. When he came into the office beaming the other morning and observed "I got Washington" every one thought he had filled in a desirable date to break the long jump.

"I got Washington last night on my radio," he explained.

LONSDALE'S MUSICAL DUE SOON IN LONDON

World Champion Dancers Without New Steps—Another Anti-War Play

London, March 18.

Frederick Lonsdale's musical play, "The Street Singer," produced in the provinces some weeks ago with Phyllis Dare in the cast, is due in London in about six weeks.

Maxwell Stuart and Barbara Miles, two professional dancing instructors, won the worlds dancing championship at the Queen's hall. No new steps were introduced.

The members of the "Co-Optimists"—some of them, at least—profess not to be troubled over the resignation of Archie deBear, their managing director. Asked what effect deBear's withdrawal has had upon them, one of them said: "Sixty pounds on the right side of the ledger," from which it may be inferred the amount mentioned was the salary the manager was drawing.

You can't make a leopard change his sharing terms.

Ralph Whitehead has accepted a few weeks in vaudeville in and around London, to be played at the conclusion of his engagement in "Little Nelly Kelly," and will simultaneously appear at the Piccadilly Hotel cabaret.

Eva Moore, after writing her reminiscences in an interesting volume, "Entrances and Exits," is now devoting her time to professional play-reading, telling the tyro what is wrong with his second act and passing on selected plays to the right manager.

Another anti-war play is to be done in London. This will be Allan Monkhouse's "The Conquering Hero," which the society known as the Play Actors will stage March 23.

Arrangements are being made for the annual matinee in aid of King George's Pension Fund for Actors and Actresses, which takes place in May. The play chosen is "The Ware Case," which gives an opportunity for a large number of famous players to appear as "supers." Henry Ainley is the secretary for the performance.

"Tamaran" has been chosen as the title for the new musical comedy which follows "The Beauty Prize" at the Winter Garden at the end of April. The book is by George Grossmith and Noel Coward, with music by Jerome Kern. Coward has been in New York for some time, but returns here with the composer for the rehearsals.

H. A. Sainsbury is about to produce a new drama in the provinces as a preliminary to another West End season. Entitled "A Friend of the People," it is set in the French Revolution period.

A special general meeting of the citizens of Birmingham has been held to discuss the city's plans for getting Barry Jackson back to his repertory theatre. It is proposed to guarantee him 3,290 stalls and 1,960 balcony seats weekly. This would cover the running expenses of the theatre. Two "cheap nights" weekly would also be arranged.

JIMMY DUFFY STARTS SUIT

Jimmy Duffy has retained Kendler & Goldstein to represent him in a claim for $5,000 against the Vanities Producing Co., sponsors of Earl Carroll's "Vanities of 1923," claiming the "Pretty Peggy" scene and the burlesque band scene.

The actor was one of the principal comedians in the show, finally leaving after being in and out of it a number of times.

NO KEITH'S ACT CAN RADIO; INJUNCTION EXTENDS TO BENEFITS

Circuit's Club Dept. Instructed—Radio's Announcer Must State Keith's Acts Do Not Broadcast—Prevention Against "Crossing"

The Keith Circuit has extended the radio ban to all Keith acts playing benefits. The head of the Keith's club booking department which supplies all acts for private entertainments has been instructed that no Keith acts shall broadcast when appearing at places where the entertainment is radioed.

The radio announcer is to announce that the next, a Keith act, will not broadcast, etc.

Several instances of where the receiver was left open after the announcement have resulted in the Keith Circuit notifying its club department to take extra precautions to insure the announcement is on the level and that the acts are not "crossed."

Keith was the first vaudeville circuit in the country to incorporate a non-radio clause in its contracts.

TAUGHT TO PLAY DEAD AT DEMOCRATIC NAMES

'Powers' Elephants at Cleveland G. O. P. Convention—Back to Hip

Powers' Elephants have been engaged by the Republican presidential nominating committee to be the street feature of the committee's parade, at the convention which opens in Cleveland, June 7.

The elephants, which are now en toute over the Keith circuit, are being put through new stunts daily by Race Powers, for special use at the Cleveland convention. Already, it is said, the mention of Calvin Coolidge's name, brings forth a jazz trumpeting chorus from the herd, while names of Democratic possibilities make the "bulls" roll over and play dead.

Powers' Elephants play a return date at the New York Hippodrome, for two weeks, July 14-27, after which they go to Atlantic City for two weeks as a special holiday attraction. They are to repeat their swimming stunts in the ocean.

Jimmy Dunedin negotiated the arrangements for the Powers' Elephants to superintend the goings on in Cleveland.

IN AND OUT

Will Mahoney left the bill at the 81st Street Saturday due to illness. Jack Osterman doubled into the vacancy from the Palace, New York. Mahoney had been doubled from the 81st Street to the Hippodrome, replacing the Avon Comedy Four at the latter house, off the bill due to the illness of Joe Smith's mother.

BART McHUGH ILL

Philadelphia, March 25.

With two doctors in attendance, Bart McHugh, vaudeville agent, is critically ill at his home here.

Temperament—Out

Chicago, March 25.

Chapelle and Stinette, colored team, are out of Greenwald & Tishman's "Plantation Days," which goes into the Grand Theatre here. They displayed temperament about attending rehearsals.

Ethel Walters and Earl Dancer go in.

Maude Fealy for Vaude

Maude Fealy is planning to enter vaudeville in a tabloid version of "The Love of Chou Chan." There are three in the cast besides herself. Miss Fealy has closed her stock season

N. O. ORPHEUM NEXT SEASON INTERSTATE

Remains Part of Orpheum Circuit, However—Booking Conveniences

New Orleans, March 25.

Commencing next season, the local Orpheum will open its shows on Sunday and have its vaudeville booked in conjunction with the Interstate Circuit of Texas. It will play the regular Interstate road shows traveling intact and booked by Charles J. Freeman in Interstate's offices in New York. This is the first season Freeman has booked the Interstate houses.

The local Orpheum remains a part of the Orpheum Circuit, with the change in booking a matter of convenience for the Orpheum.

The new move indicates the Orpheum does not anticipate returning to Memphis. Its house there was destroyed by fire early this season. Previously, Memphis and New Orleans had been a jump-Orpheum booking.

AUTO BALANCE SUIT

Dealer Obtained Judgment Against Colored Performer

David Deutsch's motion to punish "Hamtree" Harrington for contempt of court for failure to satisfy a $1,500 default judgment was decided by Judge Meyer in the City Court yesterday, who opined he will appoint a referee to adjudicate he was not properly served in the suit.

Deutsch is an automobile dealer and claims the $1,500 as balance on a $2,500 purchase of an automobile which Harrington returned to him as not satisfied.

EDDIE LEONARD SUED

Mabel Russell Leonard and Eddie Leonard, the minstrel, will be defendants next week in a $20,000 damage claim by George Petikon, a small Negro boy, who claims he was injured by the Leonard car.

The details are that while the defendants were in the Polo Grounds enjoying an exhibition of the national pastime Leonard's chauffeur took the car for a spin on Lenox avenue, which resulted in the boy's accident.

ANDY KELLY STRICKEN

Because of the serious illness of Andy Kelly (McDevitt, Kelly and Quinn) the act was forced to cancel this week at Loew's, Montreal. Reports from the Canadian city late yesterday afternoon said that Kelly was not expected to live.

Shabop and Tortoni are subbing for the turn next week at Ottawa and the week after at Buffalo.

ROBERT KENNELLY LEAVING

Robert Kennelly and Bertha Braden, who have been vaudeville partners for over five years, dissolved this week.

Kennelly is going into the real estate business and Miss Braden plans remaining in vaudeville doing a new single act.

HOUSE FOR JACKSON HEIGHTS

Michael Glynn is head of a new corporation that has secured a site for a new theatre in the Jackson Heights section of Queens.

A 2,500-seater will be erected and oprated with a picture and vaudeville policy.

Pictures at Lyric, Oradell, N. J.

The Lyric, Oradell, N. J., will discontinue vaudeville after this week and will revert to a picture policy with change of program daily.

STAGE HANDS DENY

Local No. 1 Explains Position—Meeting Last Sunday

At the headquarters of Theatrical Protective Union No. 1 (local New York stage hands) a story that the organization had passed a resolution to come to the support of the Actors Equity Association should a strike occur in June was denied yesterday.

The Equity asked the Theatrical Protective Union to advertise in the forthcoming program of the Equity's annual spring festival, and the matter was referred to the executive committee.

Another matter that came up at the monthly meeting of the New York local of the stage hands last Sunday was a resolution calling for the privilege now held by heads of departments of the stage hands to engage their assistants to be revoked and the engagement handled exclusively by the local itself. This was defeated by a vote of a ratio of 60 to one.

The local New York stage hands cannot assist the Equity in the event of strike unless the international alliance (I. A. T. S. E.) permits them to it was stated at the New York local headquarters.

The stage hands and musicians locally have a federation of their own, but the Equity is not included in that, so that any assistance extended to the Equity by the local stage hands must be O. K.'d by the international it was stated at the local offices.

WHITEMAN'S 4 OFFERS OF CONCERT TOURS

Paul Whiteman has four different offers for concert tours, one particularly by C. P. Conpicus, the operatic and concert manager, being unusually attractive. Whiteman has not as yet decided, as the "Follies" engagement will carry him through the spring.

A summer engagement of an exceptionally novel nature, now in negotiation, will precede the concert touring which will be deferred until next season. The Salvins and James Thompson, of the Palais Royale management, have evidenced their desire to co-operate with the jazz maestro by having him appear at the cafe only two months a year, leaving the remaining open time at his disposal.

GEO. P. WILSON
OF
GEO. P. WILSON and ADDIE
Meeting with most unusual success for the W.V.M.A., B. F. Keith (western) and Orpheum Jr. Circuits.
New act in preparation for next season.
Direction:
HALPERIN-SHAPIRO AGENCY

"LOVING BIRDS" IN FAMILY FEUD TANGLE

Arnauts vs. Novellos on Copy-Act Complaint—Matter Before V. M. P. A.

A family theatrical feud was aired before the Vaudeville Managers' Protective Association when the Arnaut Bros. complained against the Novello Bros., alleging infringement.

The fathers of the boys in the two acts are brothers, both Europeans. The V. M. P. A. is investigating the case, unusually intricate, because the complaint follows years of playing by both acts in American vaudeville houses.

The Arnauts have been playing the big time for seasons, with the Novellos doing a similar specialty on the independent bills and Keith intermediate houses.

Both turns do the "loving birds" whistling bit in clown make-ups, which each claims it originated. This is what the V. M. P. A. has been asked to untangle.

LEONARD HANOWER, POP

Leonard Hanower, nephew of Frederick E. Goldsmith and associated with him in the practice of law, became a daddy to a son Saturday. Mrs. Hanower and the new arrival are at Polyclinic Hospital, where it is reported that they are both doing nicely.

LAVARS' DAUGHTER PREFERS OWN PARENTS

15-Year Old Girl Reaches Decision After Having Lived for Years With Foster Mother

The 15-year old daughter of Mr. and Mrs. William J. Moran has concluded she prefers to live with her own parents, known professionally as the Dancing Lavars.

Judge Norman S. Dike, of the Brooklyn, N. Y. Supreme Court, aided the young woman in reaching the grave conclusion through ordering the girl to live with her parents for two weeks, to decide whether she would cling to them as her protectors or return to Mrs. Rose Jaeckle, her foster-mother for years.

The facts were revealed through an application made by the parents for possession of their daughter after the dancers had spent years in vainly attempting to locate her.

When the girl was a babe and the Lavars in distressed circumstances, with travel necessary for their livelihood, they placed their daughter with Mrs. Jaeckle. She grew up unaware, it is alleged, of her real parents. When Mrs. Jaeckle moved, the Lavars were unable to trace her.

Spending all of their available time whenever in the vicinity of New York in their efforts to find their child, whom the Lavars had not seen since she was three years old, the foster-mother and daughter were finally located in the Bronx, with the court application following.

The restored girl will be permitted to occasionally visit Mrs. Jaeckle.

The Lavars now have two other children who are growing better acquainted with their long lost sister.

ILL AND INJURED

After colliding with a street car at 46th street and Broadway, Friday, George Davis, veteran monologist, was taken to Bellevue Hospital. It was found that he had not sustained any injury, but was removed to the alcoholic ward for treatment.

Betty Healy (Ted and Betty Betty Healy) injured her eye with a curling iron and withdrew from the bill at the Orpheum, Brooklyn.

As the result of an accident while doing her act at the American, New York, Saturday night, Rose Kres, of the Rose Kres Four, is in Bellevue Hospital. Her injuries are a broken blood vessel and a badly wrenched knee.

Miss Kres in making a jump from a bicycle to the back of a man on roller skates missed and fell to the stage.

Lou Brice, manager of the Four American Beauties act, was taken ill in St. Louis while playing the Grand but is recovering.

SOL GOLDSMITH AT HOME

Sol Goldsmith, formerly of the Chicago vaudeville agency firm of Eagle & Goldsmith, is still confined to his home at Jamaica, L. I. He sustained a general breakdown about three months ago, his condition being complicated by a throat affection. It may be several months before he is about again.

VODE PARTNERS MARRYING

Los Angeles, March 25.

It's on the tapis for Myron Pearl to marry his vaudeville partner, Mabelle Thompson, at San Diego this week.

The act is playing the Pantages circuit.

Benny Thaw's Inspection Trip

Benny Thaw, Orpheum booker, left New York yesterday for an inspection trip over the Orpheum Circuit.

Thaw will return from the coast via the northwest.

"That Girl Quartet" Coming In

"That Girl Quartet" from "A Perfect Fool' will enter vaudeville.

The turn has True Rice and three girls.

Dorothy Brenner Is Back

San Francisco, March 25.

After an absence from the stage of two years Dorothy Brenner has returned to vaudeville opening at the Golden Gate last week.

ALLOWANCE, 25C TO $1 DAILY; HAZEL BOYNE OFTEN HUNGRY

Don Roberts Pleads Poverty in Answer, Engaging No Attorney—Action for Separation Is Begun by Wife

Robert Stuart Eschelman, professionally known under the more euphonious soubriquet of Don Roberts, is some stingy, according to his wife, "Sunny" Hazel Boyne (Boyne & Roberts, vaudeville). In her affidavits for separate maintenance, praying for $75 weekly alimony and $1,000 counsel fees for Jac. W. Wyte, her attorney, Mrs. Eschelman (Miss Boyne) sets forth that Roberts allowed her from 25 cents to $1 a day for her food and clothing expenses, despite they were living together at the Claridge; that she actually wanted for hunger while he was spending the $100 a week he earned in Betty Browne's Greenwich Village cabaret (probably referred to the Le Perroquet) on himself, coming home late and generally expressing anything but an amorous attitude toward his spouse.

Roberts was last at the Monte Carlo allegedly earning $150 a week and rounding out $200 to $250 with tips from patrons for request numbers. To support his plea for poverty, Roberts has no lawyer. His answer to the charges were interposed by himself and sworn to by a notary public.

The case came up for hearing on the alimony last Friday before Justice George V. Mullan in the New York Supreme Court, who has reserved decision.

They were married April 10, 1921, in Washington, D. C., and as a vaudeville team up to the early part of 1923 they earned $275 and $400 a week. When Roberts went to the Coast to try pictures—the best he could locate was a $45 weekly engagement—she followed, when they patched up. Miss Boyne sets forth she then came to New York again to fix a route, but that he never followed her or even wrote her.

Roberts' answer calls his wife a "common nagger," denies ever striking her, and mentions "unladylike language."

BALABAN & KATZ AND ORPHEUM BOOKS

Both in Trading Position—Conflicts in Acts

Chicago, March 25.

On the surface the best of relations exist between Orpheum, and W. M. V. A., its subsidiary, and the Balaban & Katz picture houses, which use a number of specialty acts of high class in their presentations. Sometimes they are booked through the association, sometimes direct acts are put through the association, too, but Balaban & aKtz have a booking man on the association floor.

The association apparently has some control over the selection of acts for the picture houses, but it isn't always apparent on the surface. For instance, Stanley and Birnes are playing the Palace here this week. Then they play a week in Kansas City and jump back to Chicago to play Balaban & Katz's Chicago, immediately across the street from the State-Lake.

On the surface it seems that the association is booking an Orpheum turn into its own opposition, but inquiry discloses the fact that the team has already played the State-Lake this season and has about finished its Orpheum at the Palace. Hence the Orpheum loses nothing by the booking, besides which the act is not a headliner.

Some such explanation usually applies to Chicago theatre bookings. Still the Central Park is extending its policy to include any kind of a turn by building in a deep stage Previously it only used a few singers working in "one." Balaban & Katz, with their allies, such as Kinkelstein & Rubins and others, it is estimated, could assemble something like 15 weeks of first class picture time, paying acts real money and the association is probably unwilling to force the issue unless it becomes necessary. Balaban & Katz probably are also making concessions to the Orpheum people for the convenience of a plentiful supply of material from the association books, but whether this condition as between the two parties can be permanent, opinions differ.

CHERRYS COMEBACK

Cedar Rapids, Ia., March 25.

The Cherry Sisters, Effie and Addie, will return to vaudeville stage.

Effie made this announcement after she had been defeated for mayor, at the recent election. Her opponent elected was J. F. Rall.

The comeback, after 25 years, in going to be staged at the Orpheum, Sioux City, April 27. From there they will go on to Omaha on the Orpheum time and maybe beyond.

After vaudeville Effie says she is going to invade Broadway with her own play called "Nobody's Child."

WILLIS DRAWS 2D "OPPOSISH"

The Willis, an independent vaudeville house in the Bronx, has been declared opposition to Keith's Royal. The Willis was declared opposition by the Loew Circuit several weeks ago.

It is a new large-capacity house, playing vaudeville and pictures at pop prices. Two weeks ago the house changed bookers, switching to the Fally Markus office.

FALLY MARKUS MOVING

Fally Markus, independent vaudeville booker, will move his office to the Strand theatre building, April 1. Markus has been located in the Gaiety theatre building ever since he began to book independent vaudeville houses.

At the present time Markus is booking about 15 weeks and is said to be the largest independent booker in the field.

NEW ACTS

Sid Vincent (Vincent and Carter) and Peter Dale, skit.

Lewis and Gordon are producing an all-juvenile act of four people titled "The Kid Himself."

Smith Sisters, ("Gingham Girl") returning to vaudeville with accompanist and songs.

Bobby Bernard and Adele Kellar, two-act.

Theatre Becomes Factory

Rock Island, Ill., March 25.

The Illinois Holding Co. has sold the Illinois Theatre to Elmore H. Stafford. It is to be converted into a clothing factory.

Mainstreet's New Policy Gets Gross of $21,000

Kansas City, March 25.

The initial week of the Main street's new policy of first run First National pictures, together with six acts of Orpheum vaudeville, which ended Saturday, proved a record breaker for the house, in point of attendance. Over 50,000 paid admissions passed through the doors; the Saturday matinee, of over 3,700, also breaking the house Saturday afternoon record. The scale for the house is 25 cents for the mats with a 50-cent top at night, and a 60-cent charge Sundays and holidays.

A close estimate of the gross for last week is $21,000.

COURT ORDERS REFUND OF "CUT" SALARY

"Runnin' Wild" Must Pay Ina Duncan $585—Show Appealed

A case because of its future bearing on salaries and "cuts" is of deep interest, came up last Wednesday before Judge Prince for adjudication in the Third Municipal Court.

Ina Duncan, colored actress, held a $85 weekly contract with Miller and Lyles, "Runnin' Wild'" at the Colonial.

She accepted a cut to $65 a week, but later received her two weeks' notice. Miss Duncan sued for the difference aggregating about $585 and was sustained by a jury.

O'Brien, Malevinsky & Driscall, for the defendant, will appeal on the ground the verdict is against the weight of evidence.

BILL POSTER CAUGHT

Union Expels Frank Schneider for "Ditching Paper"

Chicago, March 25.

When "The Birth of a Nation" was moved from the Auditorium to the Illinois, Frank Schneider, the house billposter, received a contract to post 2,000 two-sheets. It is alleged that he "ditched" this paper.

As a result, he has been expelled from the Billposters' Union of Chicago on charges brought against him by fellow members.

Another union man found the posters and reported the matter to the union. The paper was salvaged, delivered to the National Printing Co., where it was stripped, dated and posted. During this operation nothing was said to the house management and no charge was made for the posting.

It was not until after the work was finished that an investigation was held, which resulted in Schneiders card being cancelled for life.

STUMBLING IN THEATRE PATRON'S OWN FAULT

Supreme Court Says That's O. K. for Louisiana Anyway

New Orleans, March 25.

The Supreme Court of Louisiana decided against Mrs. Joseph Givens, who sued the Saenger Amusement Co. for $7,500. Mrs. Givens sustained injuries in Sept., 1917, when she fell in the Strand Theatre. She said the house was so dark it was impossible to see.

Mrs. Givens appealed to the Supreme Court after a jury had returned a verdict against her.

The decision is important inasmuch as it holds that patrons in this State take their own chances when they stumble and meet with mishaps in dimly lighted theatres.

DORIC DECISION

Jury Rules K. C. House Destroyed by Explosion, Not Fire

Kansas City, March 25.

The trial of the Overland Amusement Co., Samuel Harding, president, against the Connecticut Fire Insurance Co., for $14,000 damages, resulting from the destruction of the Doric theatre by an explosion in December, 1922, was tried in the United States court here last week and the plaintiff awarded $309.33. The case was tried before a jury. The insurance company contended that the loss was from an explosion and not from fire and the jury so decided.

The Doric was one of the principal first-run downtown houses and was operated by the Hardings as one of their string, which was headed by the Liberty, now under lease to Universal. The Doric was badly located, being off the beaten path of the picture fans and never was a money-maker. It was wrecked twice by explosions, thought to have been caused by natural gas.

Portchester "Opposition"

The independent vaudeville house in Portchester, N. Y., booked by Fally Markus, has been declared opposition by the Loew Circuit to Loew's White Plains, the former Keith house, which Loew leased last month.

Both houses are split weeks.

Gus Hill Backing Foy Show

Gus Hill is the backer of Eddie Foy's "Casey Girl," reopening in six weeks at the Walnut, Philadelphia, following the Foy Family tour of the Loew Circuit.

Noon Wanted More Salary

Declining to go on the road unless his salary is raised, Paisley Noon has withdrawn from "Topics" at the Winter Garden, New York.

ADELYN HELEN

JASON and HARRIGAN

"AN INTERLUDE OF HARMONY"

Two Grand Girls and a Lovely Piano or Two lovely girls and a grand piano, the adjectives are really not interchangeable describing the piano, but they are in referring to the girls, and so we'll use the latter. Two lovely girls and a grand piano in a melodious rendition of timely songs, entertaining (they surely do) at Keith's, Syracuse, this week (March 24) and then for a tour of the entire Southern Keith Time starting April 7th.

Bookings Arranged By TOM KENNEDY

INSIDE STUFF

ON VAUDEVILLE

The litigation in London pending for 10 years between Max Hart of New York as the plaintiff and Ernest Edelsten of London, the defendant, with both parties theatrical agents, again has been decided in favor of Hart.

Edelsten repeatedly carried the matter up on appeal and the last one gave Hart the decision in his application for an accounting.

Edelsten acted as Hart's representative abroad in the placing of engagements for Americans controlled by Hart. The New Yorker, receiving no remittances as his share of the commish, finally entered suit, when Edelsten interposed a counter claim. The latter was disallowed.

It is said that the suit will result in Hart eventually obtaining around $10,000 as his share of commissions, while Edelsten will be taxed as the losing party for Hart's legal expenses and disbursements that have reached a considerable amount during the 10 years.

The action was started early in 1914.

Julia Kelety substituted for Harry Fox as headliner on the concert bill at Loew's Alhambra, Brooklyn, Sunday, the management announcing that Fox could not go on because of having an attack of laryngitis. Fox had been heavily billed a week in advance with the name attracting a sell out at both Sunday performances.

Many of the patrons were peeved at the substitution claiming the management could have at least posted a notice in the lobby announcing the substitution of Miss Kelety instead of letting them buy in and not get the low down on the change until just preceding the spot in which Fox was to have appeared.

The Henry J. Burney benefit performance in New York next month is favorably progressing. George LeMaire has devoted much time to the affair as Burney is blind and LeMaire would like to see the benefit net him enough to open a little cigar store up town in New York, in the neighborhood where Burney was born so he can take care of himself.

In working on the benefit, LeMaire sent tickets to many professionals, managers and agents, with almost uniform responses.

Among others were two $3,000 a week salary acts.

The first was a woman to whom was sent tickets that would have amounted to $10. She returned the tickets saying she had three adopted children to support and couldn't afford to give anything.

The other acts holds two men who are receiving $3.00 a week. They are with a show. As a matter of courtesy the tickets were sent them to distribute through the show's people, customary with other productions. One of the men returned all of the tickets (100) saying they didn't know the people in their company, but he enclosed a check for $5 for his contribution. The check had his picture on it.

The move made by some of the vaudeville producers to form an association is believed to have been caused through the need of a co-operative system, to meet the supply and demand for various kinds of acts.

The reports of refusals and cancellations of "flash" acts for one reason or another recently have been numerous. At other times there is no act of such character at liberty. The proposed association hopes to regulate the supply and demand as far as possible.

If six producers have "flash" acts on which they have spent a good deal of money the association will endeavor to see that they are not all thrust upon the market at once. In that way it is hoped to get a better break for all. It is believed that with co-operation a better working system with the booking forces will follow.

Besides taking up a standard contract of employment for acts, the association expects to work out means of dealing collectively with other vaudeville bodies and individuals. Another meeting will be held next Tuesday at which it is hoped to get the organization strongly under way. The questions of admissions, election of officers and general policies are to be taken up.

MARKUS BOOKING BEDFORD

Changing March 31 from Fox, Reported

The Bedford, Brooklyn, will pass from the Fox Circuit March 31, according to report. The house, after that date, will be booked by Fally Markus, the independent booking man, and continue with the present policy of six acts and pictures split week.

The house now plays Fox vaudeville and pictures.

WIFE DIVORCES AL LLOYD

Los Angeles, March 25.

Margaret B. Lloyd was granted a divorce this week by Judge J. W. Summerfield from Albert S. Lloyd (Lloyd and Christie), vaudeville, on the grounds of desertion. The suit was undefended and Mrs. Lloyd testified that her husband wrote her a letter, in which he said, "Count me out, I am through with married life."

IRENE FRANKLIN'S BOOKING

Irene Franklin is to play an extended tour in Australia in the Williamson houses. She will open in July.

The booking was made through the William Morris office.

Janet Beecher's People Playlet

"Apartments to Let" is the title of a four-people sketch in which Janet Beecher has returned to vaudeville.

In support are Olive Wyndham, Violet Kemble-Cooper and Harry Brown.

BIRTHS

Mr. and Mrs. E. V. G. Sparnton, March 20, in New York City, daughter. The mother was formerly Mae Chesleigh of the Chesleigh Sisters in vaudeville.

Mr. and Mrs. Richard Bergen, in Chicago, son. Mr. Bergen is attached to the Orpheum Circuit's publicity department.

WAITERS' STRIKE COSTS SALVIN'S CHAIN $40,000

Disposal of Pavilion Royale the Issue—Palais Royale Hit Hardest

The walkout of union waiters Saturday night at the Salvin cabarets is said to have cost that firm $40,000.

The trouble is over the "gift" of the Salvin's Pavilion Royale on Long Island to three waiters. The men working in the other cabarets, all union members, say they see this as a start in the deunionizing of all the Salvin cabarets.

The strikers Saturday night were walking up and down Broadway in front of the cabarets with union labels in their hats and placards on their backs warning persons against eating in the Salvin places.

The cabarets affected are Palais Royale, Plantation, Club Royale, Montmarte, Rendezvous, Plantation Barn, 400 Club, Bal Morale and Moulin Rouge. Of these the Palais Royale is the one to be hit the hardest by the strike, where it is said the gross on a good Saturday night runs between $5,000 and $6,000.

Mrs. Gerson's Waltz

Mrs. Gerson, proprietress of the fudge shop on Broadway, has decided not to commercialize her waltz compositio Despite Paul Whiteman's urgings, she is going to publish it herself, and will distribute it as an advertisement for the shop.

Harriet Lee Granted Divorce

Chicago, March 25.

An interlocutory decree of divorce has been granted Harriet Lee from Ben Ryan. As Ryan & Lee they are a standard vaude act. Although they have been playing together for some time, desertion was alleged

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8 St Martin's Pl., Trafalgar Sq.

Probably the greatest place in New York for "dates," Liggett's drug store, Times square, will go out of existence March 29. Before absorbed by the Liggetts, when known as Riker-Hegeman's, it did a big drug business, besides being a favorite rendezvous, but lately the business has dropped off.

Queen Marie of Roumania is coming to America next year. She expects to raise funds here through the presentation of a number of plays written by her, the proceeds of which are to go to the Near East Relief, particularly the orphanages, in which her majesty is particularly interested.

Feeling that the announcement of their young star's engagement to a wealthy man would injure their box office returns, the management of a current musical attraction on Broadway, heavily attended by the rah, rah boys, have asked her to refrain from announcing the engagement.

Six packages of a white powder, believed to be cocaine were found on Edward Pridam, 36, living at the Hotel Mills when he was arrested last week, by Narcotic Agent Moffett. Pridam said he was a vaudevillian and had been in an acrobatic act.

Charged with being a ticket steerer, Lawrence Levy, 24, a clerk, 207 Ralph avenue, Brooklyn, was held in $300 bail for trial in Special Sessions, when arraigned last week before Magistrate Sweetser.

A special series of Lenten season services started Sunday at the Actors' Chapel in West 49th street. They are known as the "Actors' Mission" and are under the auspices of the Catholic Actors' Guild. The mission will continue for two weeks with services at 12:15 daily. The Rev. Joseph Fleming and Rev. William R. McGann are in charge.

Among the supporters of this mission are Thomas Meighan, Harry Fender, Hal Skelly, Brandon Tynan, Gene Buck, Andrew Mack, Jay Gould, J. P. McSweeney, Jim Harkins, William Courtleigh and Pedro de Cordoba.

Theodore S. Clark and Perry A. Weinberg, the women's apparel merchants on West 57th street who have a wide theatrical following, have dissolved partnership. The firm name will be continued by Weinberg, incorporated, while Clark will affiliate with Jay-Thorpe, another Fifth avenue modiste shop with a theatrical following.

Read the "Clipper" Spring Edition this week. Out Thursday. All the latest news of Outdoors, Music, Bands and Radio.

ARE BOTH SIDES BLUFFING?

From the side-lines it looks as though both sides to a possible theatre strike are bluffing.

Don't stop reading this editorial right here with any preconceived idea that "Variety is against Equity" and that this is a "knock" against anybody or any body. Read it through and keep your mind open.

And remember that not only actors and managers are involved. There are the interests of stage mechanics, authors, theatre employes, musicians and many others to be considered, so that this is a two-handed fight, but not a two-sided one, and this newspaper has in mind the position of each and every class and individual possibly affected.

The big issue, therefore, is the peace and prosperity of the show business, which is a cause common to all sides, surely.

Now, as to the bluffing business:

Without digging too deeply into the whys and wherefores, it's unreasonable to assume that the minority among the managers can believe they will switch negotiations to suit themselves, while on the other hand no one should think the Equity officials, as arrogant as they would like and pretend to be, will dare put the question of a strike to a membership questionable in number and mind.

By virtue of which therefore, it doesn't become a matter of anything but common sense. The theatre is the loser and if the theatre is the loser the actor loses with it.

With the obstinate managers so far in the minority as to actual power and the Equity officials in grave doubt as to their own strength why prolong a turmoil that only clouds a condition with a public that should not be concerned?

The closed shop is a bugaboo. It can mean but one thing for actors: that Equity's officials want it for their own purposes, not for the actors nor the managers. It's open for discussion if the actor cares whether there is a closed shop or not while he believes he is protected.

To us the subject of unionism and acting is altogether beside the question. Any group who labor should be protected. How they are protected if they are is their own affair. If a union of laborers is of the opinion that with a salary scale ranging from $50 to $2,000 weekly it can be ruled and regulated in the union way time will tell them the best. But to deny a laborer is someone who receives salary, whether a general manager or an office boy, is to deny the fact, and if protection by any means will tend to protect either, let them continue to remain in union for that means.

The error of Equity's officials up to date appears to have been that they honestly or otherwise believe they think faster, farther and clearer than their followers. There is doubt as to that. The man who is receiving $150 weekly at present should not be judged mentally by his salary alone, in comparison with the $600 salaried men of the Council or the $150 weekly salaried executive secretary of the Equity Actors' Association

To increase the membership of Equity by and through amateurs may be Equity Shop but it is no closed shop in that sense.

Unionism provides against apprentices becoming classed as skilled workmen before their apprenticeship period expires. If ever a workman or craftsman is made by experience, it is the actor.

The wisest course for the manager and actor is to get together on the community basis; to be of assistance to each other, for in only that may the manager deal with the actor through his organization and the actor be certain of protection for himself within his own organization.

The danger to the manager is that he may have a wild cat organization against him with a superabundance of power; the danger to the actor is in that same respect, that he will be powerless in his organization; there is such a thing as too much power and too much might wreck the most powerful union, unless wholesomely directed.

There is nothing in the record of John Emerson or Frank Gillmore to accept they can adjust and handle exceptional authority; there is nothing in the record of A. L. Erlanger or Lee Shubert to cause anyone to believe they would give the actor a break unless they had to.

So it looks to be up to the actor to protect himself and that actor can best protect himself through knowing he is under the protectorate of a joint body, representative of both actors and managers.

That might be said to exist in the Arbitration Committee appointed by both but it doesn't.

Neither the actors nor the managers have proposed that a third party or a third body be the decisive vote in any controversy; another reason to believe both are bluffing; that both will go so far, to give in at the final moment on the theory they will not be any the worse off.

To show honesty of purpose and to protect all sides, why not call in the third party; why should either wish to be the High Mogul; why should the Shuberts want to run the show business through the Equity; why should John Emerson want to stand in with Al Woods, his associate manager in a production; why should Gillmore want to play Boss at a weekly salary paid him by the actor; why should any of these things be if the actor or the manager is on the level in the present talk? Who is looking for the edge?

The actor seems satisfied; why not consider the actor; he must pay the dues and keep the theatre open.

Both sides might agree to an arbiter outside of the show business, one man, a Supreme Court judge, active or retired, if necessary and let that arbiter decide on Equity's rights; on the managers' rights; have him "the closed shop" for both sides.

In money alone, economically, anything is cheaper than a strike.

As for Fidelity—and unionism or a closed shop—there is the French Society, the most solid monopoly in the world, ruling the French theatre and nearly all of the arts in France. It is composed of the theatre's best, of the artist's best and appears to be ruling to the satisfaction of all, so why draw the line between the artisan and the artist if a desired result may be obtained? The difference is in the classification and wage.

Let not the laborer deny his calling or his worth.

And all of this without considering the stage hands! Or the musicians! Ninety closed shops and still the stage hands are necessary! Those stage hands are smart in unionism and other things. Ask the Equity executives who don't tell everything.

Everybody has forgotten the small actor, the one who needs protection. He has been forgotten by the Equity executives, by the Equity Council, by the Equity meetings, by Fidelity (and all of its stars) and by the managers.

If Equity has 12,000 members, which it hasn't, how many of them are the little fellows?

RIGHT OFF THE DESK

By NELLIE REVELL

Somerset Hotel, New York.

By the time Variety is on the news stands I will be about the happiest woman in the United States. No, I cannot turn handsprings nor hike for miles and nobody has presented me with a summer home or an invitation to tour Europe next summer and I'm not even considering buying a new car. I haven't any of these things and I don't expect to have them. I can't even get up and down alone—yet. I can't walk much, yet. But I am as full of delight and anticipation as any 6-year-old the night before Christmas.

So would you be if you hadn't seen your young one for five years and in that time had plumbed all the depths and more than once been ready to cross the Great Divide. It would add to it also if your daughter has been ill and in a hospital with her life, too, despaired of for days, and then you got the news that she was coming to visit you with both of you getting well and on the high-road to recovery. Would it be a grand and glorious feeling? And from the bottom of my heart I can assure you it would be.

While I have had many friends during these five years—for which thank God, because if anyone ever needed or appreciated friends it is the writer—nevertheless I have come to realize just how hungry one can become for the handclasp of one's very own. There is no feeling quite like it. And anyone who wishes proof of this will get it from any mother who has been separated for five years from flesh of her flesh.

"Coolidge Cuts Off Arms for Honduras," says a "Times" headline. Quite a few senators would have preferred to see him cut off Daugherty's head, for the United States. It seems unfair to cripple the head of our government to please our Latin cousins, but it must be worth a sacrifice to further foreign relations.

One would think that after having lain in a hospital for four years to get copy for a book, then to have written it on a pad held on the chest, to have interested in it a writer of Irvin S. Cobb's caliber and had it accepted by an outstanding publisher like George H. Doran, while the greatest cartoonists in the world contributed all the drawings and a reading of it had inspired such minds as President Coolidge and Will Rogers—well after all that one might naturally think they were entitled to a bit of rest.

But that would be only because it was one's first book and they didn't "know the half of it." It must be distributed then, which calls for a mailing department to spend all the profits on stamps and a filing department to mislay all the correspondence and, finally a "squawk" bureau.

Up to date the last has been the busiest of all. The matters handled range all the way from explaining the "Missing Persons" mystery in my list of visitors to everything else. One mother wrote to say, "My daughter visited you in the hospital, but you left her name out of the list of callers." My own answer to such plaints is an apology and the suggestion that some one present me with a memory-training course.

To those who complain that I've mis-spelled their name, I can only say in the words of Mark Twain that anybody who can't spell a word in at least two ways has no inventiveness at all.

Dr. Ernest F. Krug pointed out that in one place I called him an optometrist, who is the man that fits your eyes with glasses while you wait, and in another, an opthalmologist, which he is and which is as highly scientific a profession as it sounds. I did it because I didn't know which was right and I wanted to be 50 per cent. correct rather than chance being 100 per cent. wrong.

The Leavitt building on West 46th street, about whose flag I wrote some time ago, has a new ensign flying atop its pole these days. Long may it wave—but not too long.

Harlowe & Luther, who dispense malted milk shakes, face powder, calomel and all the other drugs and sundries at the corner of Broadway and 46th street, have added "Right Off the Chest" to their stock. Hope it won't prove a drug on the market.

The Actors' Equity Association has also placed the book on sale at its headquarters across the street from my hotel. Perhaps they thought the actors might be interested in reading of one of the profession who has had an uninterrupted run of five years on one stand.

I understand that the book also landed in the penitentiary last week, 35 copies of it having gone to an Ohio institution of that sort. Well, it ought to feel at home there. It has a lot of sentences in it.

Someone says everything comes to him who waits. For 15 years I have been trying to attract the attention of the syndicate managers, and only the other day did I find out how to do it. First, I had to be sick for five years, then write a book about it and get all my cartoonist friends to plug it in their comic strips in the dailies. That certainly brought my work to the attention of one syndicate manager. He is the head of the Chicago "Tribune" syndicate, and he immediately wrote a letter to all of his customers saying, "This publicity is unwarranted and we will not let it occur again." The process may not be successful for every writer, but it certainly worked for me.

The "Times Square Daily" (free ad), in reporting the disagreement of the syndicate manager with the ideas of his artists, wondered if I wouldn't want to disown Chicago as one of my home towns. Not at all. One 50-minute egg does not a paper make nor a home town spoil. And though he may deprive my book of a little publicity there is one thing he can't take away from me: the knowledge the boys were trying to do something for me.

He was a bit too late to interfere with the publication of a number of the strips which mentioned my book. It reminds me of the story of Hogan.

"Is Hogan good for a drink?" yelled the new bartender to his boss.

"Has he had it?"

"He has."

"He is."

At last I've got an invitation to pass up the front porch and spend some time in somebody's house next summer. Most of my friends only send me bids for front-porch seances, but Mr. and Mrs. C. R. Carpenter, who do their summer entertaining at Colonial Inn up at West Haven-on-the-Sound, are going to let me all the way into the house. And feed me, too. That last is a sort of rush promise. My doctor tells me I may be off a diet by next summer.

Tanks. I'll be there before the season's over.

Several people have written me recently that they are lending their copies of "Right Off the Chest" to their friends, and that their friends are enjoying the book. I'm glad they like the book and I'm not at all avaricious—much—but if they would like to circulate the book among their acquaintances I have a nice lot of unfilled order blanks that I can send out at a moment's notice.

F. N. Phelps, manager of the Hennepin-Orpheum theatre in Minneapolis, has an idea that got a big reception from me. He bought a De Luxe copy to read and then he bought another one to lend

GAYETY, PITTSBURGH, REPEATS, LEADER FOR 3RD STRAIGHT WEEK

Did $12,000 on 12 Performances Last Week With Gerard's "Follies"—Palace, Balto., 2d, $9,585; Columbia, N. Y., 3d, $9,000

For the third successive week the Gayety, Pittsburgh, topped the Columbia circuit again last week with Gerard's "Follies of the Day," getting $12,000.

Besides leading the Columbia for gross business the last three weeks, the Gayety has increased its totals each period. The previous week "Sliding" Watson's show got $11,900, and the week before that Dave Marion's show did $11,700. The Gayety plays 12 performances on the week.

The Palace, Baltimore, with Jimmie Cooper's Revue getting $9,585, was second last week, considered unusually high for Baltimore during Lent. The Cooper business established a new record for the Palace for a week without a holiday. Week before "Vanities" got $7,100 at Baltimore.

The Columbia, New York, was third with "Youthful Follies," $9,000; a drop of $500 under "Breezy Times" the week before, and $2,000 under "Bubble Bubble" the previous week.

While neither broke house records, Dave Marion's $7,000 at the Columbia, Cleveland, and Mollie Williams $7,000 at the Olympic, Cincinnati, were high for both houses last week.

Gayety, Rochester, hit low on the wheel last week, with $4,000, but above the previous week's gross of $3,200.

Reports of last week's business of other Columbia houses and shows, with comparative business of previous week:

Chicago, Olympic—"Happy Days," $6,200. Week before, "Talk of the Town," $6,300. "Happy Days" was listed in error last week as playing Chicago Olympic. Should have been "Talk of the Town," and grossing $6,300 (14 shows).

Star and Garter, Chicago—"Talk of the Town," $7,800. Week before, "Nifties," $7,200. (14 shows.)

Newark, Empire—"Hippity Hop," $8,400. Week before, "Wine, Women and Song," $9,000. (14 shows.)

Paterson, Orpheum — "Bubble Bubble," $5,100. Week before "Hippity Hop" about $5,000.

Brooklyn, Casino — "Running Wild," about $6,400. Week before "Bubble Bubble" $6,400.

Brooklyn, Empire — "Breezy Times," about $6,200. Week before "Brevities" $6,400.

Boston, Gayety — "Queens of Paris," $8,225. Week before "Youthful Follies" $8,350.

Boston, Casino—"Bathing Beauties," $7,506. Week before "Bon Tons" $7,700.

New York, Columbia—"Youthful Follies," $9,000. Week before "Breezy Times" $9,500.

New York, Bronx—"Wine, Woman and Song," $6,000. Week before "Running Wild" $5,400.

New York, Hurtig & Seamon's—"Let's Go," $6,000. Week before "Record Breakers" $5,800.

Washington, Gayety—"Vanities," $6,600. Week before "Follies of the Day" $6,600.

Baltimore, Palace—"Cooper's Revue," $9,585. Week before "Vanities" $7,100.

New Haven, Hyperion — "Bon Tons," $5,000. Week before "Whirl of Girls" about $4,900.

Schenectady and Albany — "Giggles," $1,695 in Schenectady, $3,441 in Albany; total $5,163. Week before "Bathing Beauties" $5,600 on the split.

Cleveland, Columbia—"Dave Marion's Show," $7,000. Week before "Temptations" about $6,000.

Cincinnati, Olympic—Mollie Williams, $7,000. Week before "Radio Girls" $5,500.

Rochester, Gayety—"All in Fun," $4,000. Week before "Monkey Shines" $3,200.

Kansas City, Gayety—"Happy Go Lucky," $5,000. Week before "Step on It" about $5,000.

Pittsburgh, Gayety — "Follies of the Day," $12,000. Week before "Sliding" Watson $11,900.

New York, Yorkeville—"Record Breakers," $4,100. Week before "Bostonians" $4,200.

Providence, Empire—"Bostonians," $4,980. Week before "Queens of Paris," $5,401.

St. Louis, Gayety—"All Aboard," $6,300. Week before "Happy Go Lucky," $7,000.

Philadelphia, Casino—"Dancing Around," $6,300. Week before "Cooper's Revue," $10,038.

Dayton, Lyric—"Town Scandals," $5,400. Week before "Mollie Williams," $7,000.

Fred Folette Back Home

Fred Folette, manager of "Jigtime," is back home in New York and has recovered his health.

ACT RESTRAINED

Columbia Show Objects to Team Filling in Open Week

The first instance of a burlesque show (Columbia wheel) forbidding an act working with a show to appear in vaudeville came up this week in the case of Hightower and Jones with "Runnin' Wild."

Hightower and Jones booked an independent vaudeville date in Philadelphia for the current week, the "Runnin' Wild" show which played the Casino, Brooklyn, last week laying off this week.

When the management of "Runnin' Wild" heard about the vaudeville date the act was informed that inasmuch as the show played the Casino, Philadelphia, next week, the turn (Hightower and Jones) must not play the date.

While not so stating, the burlesque management's stand was that the act appearing in Philadelphia a week before the burlesque show played there would tend to take the edge off the act when seen with the burlesque show at the Casino.

There are upwards of 25 acts booked in vaudeville, both on the Keith and Loew circuits out of the Columbia shows for the off season next summer.

CHANGES IN STOCK CO.

Four Players Leaving Gayety, Milwaukee, Troupe

Milwaukee, March 25.

There has been one change after another within the last few days in the stock burlesque company at the Gayety.

Grace Goodall, prima donna, has left for New York to open a rooming house for actors. Al Ferris, comedian, has quit the show and as a result Hal Rathburn, who had made plans to leave, has been persuaded to stay, and Dick Hulse, second comedian, has joined a stock company at Superior, Wis.

Emmetta Germaine, with the Gayety Company for the last 18 weeks, will leave next week to join the Palace in Minneapolis, which already has drawn three others of the casts used by Charles Fox and Joe Krause in the Gayety in Milwaukee and Minneapolis. The trio consists of Don Trent and his wife and Helen Dale.

HARRY SHANNON ILL

Harry Shannon, principal comedian with Kolb & Peck's "Hippity Hop" show, currently playing Hurtig & Seamon's, New York, was taken violently ill Tuesday afternoon but went through the matinee.

He had been suffering from internal abscesses for some time and left the same night for Buffalo where he will undergo an operation.

Emergency replacing consisted of Matt Kolb stepping into the show to undertake some of Shannon's bits while Nat Mortan, agent, did a specialty.

HYNICKA EXCUSED

Rudolph K. Hynicka summoned to Washington last week to appear before the Congressional committee digging into the sought for nomination of General Leonard Wood for the presidency in 1920 was excused from testifying.

Mr. Hynicka, who is treasurer of the Columbia Amusement Co., and leading factor in Ohio politics informed the committee he knew nothing of interest.

COLUMBIA BLDG. CO.'S 5%

The dividend reported as having been declared March 7 by the Columbia Theatre and Building Co. was not 10 per cent., but five. The dividend was the first declared by the Columbia Theatre and Building Co. in eight years.

The corporation includes the Columbia, New York, which plays the Columbia shows, and the office building, 47th street and 7th avenue, of which the theatre is a part.

MIACAHUA
"THE BRAZILIAN WONDER"

Only woman in the world who walks on the wire without the aid of pole or umbrella.

This week (March 24), Keith's Riverside, New York, after completing four successful weeks at Keith's New York Hippodrome.

Direction ALF. T. WILTON

EDNA BRENNAN SUES

Wants $25,000 from George M. Brennan for Breach of Promise

Suit has been filed in the Bronx County Supreme Court by Edna Brennan (in burlesque) for breach of promise, with $25,000 damages, against George M. Brennan, straight man in "The Bostonians," a Columbia Wheel show.

Miss Brennan alleges to have known the defendant since Aug. 12, 1912, and says she was induced by him to leave and subsequently divorce her husband and live with Brennan, also traveling with him.

On Oct. 11, 1919, Miss Brennan divorced her husband; but between that date and June 1, 1923, up to which time they had lived together, she swears he had refused to marry her.

Brennan was named in Lew Talbot's divorce proceedings against his wife. Talbot is with the "Bostonians."

Attorneys of record for the defendant are Kendler & Goldstein.

EQUITY REFUSES AID

Burlesque Woman, Paid Up to May, Sought Charity at Hospital

Chicago, March 25.

Another case of Equity refusing aid to sick members occurred here recently. Mrs. Dick Bell, principal in the stock burlesque at the State-Congress, was taken seriously ill and applied to local Equity headquarters for help.

Nothing could be done for her on Equity funds, she was told. On advice of fellow professionals she sought the help of Dr. Max Thorek. Dr. Thorek sent her to the American Hospital. She arrived there in a serious condition, but has recovered sufficiently to be taken home.

KEEPING LONDON OPEN

The Grand Opera House, London (Canada) will not leave the Columbia wheel. An arrangement made direct with the house by Hurtig & Seamon whereby the six H. & S. Columbia attractions will be booked into London will keep the split week going until the end of the season.

The H. & S. arrangement is independent of the Columbia wheel, which will drop the house from its route sheets. London will continue to split with Hamilton, Canada, as previously.

FOX AND KRAUSE EXPANDING

Milwaukee, March 26.

Fox and Krause already are laying plans for next season and are considering extending their stock burlesque to two more cities, probably Detroit and Cleveland.

They control two companies at present which alternate every three weeks between Milwaukee and Minneapolis. Jack La Mont, Elinor Marshall, Chubby Delsdale and Bud Purcell have been signed for next season.

Billy Foster With Daley's Show

Billy Foster will not operate a Mutal franchise next season as previously reported having signed up for three years with Ed Daley as principal comic with one of Daley's Columbia shows. The contract becomes effective next season.

THE DRESSY SIDE

By SALLIE

Women at the Palace

The Palace bill this week is a pip. Ann Pennington is a picture in her pink frock, all ruffles with rhinestones, shoes and stockings. Blossom Seeley looks well in her various gowns of today's fashion. Her dinner dress of green, sleeveless, cut low with silver shoes and stockings and a headdress of rhinestones is becoming.

The Wilton Sisters have a smart act of clever songs with new dresses. Their short silver frocks embroidered, with slippers and stockings to match are nifty and they wear French blue made much the same.

Fairbank's Screen Fantasy

Fairbanks' fantasy "The Thief of Bagdad," like Peter Pan, will never grow up. It's a charming screen illusion.

Fairbanks goes through escapade upon escapade. The Princess sees through the crystal globe that which she wants most to see—Fairbanks looping along on his White Winged Horse with the chest he had found at the bottom of the sea.

It's a great bit of satire and a splendid screen effect while the horse occasions much laughter.

The Mongol Prince with his magic apple, the lazy fat Persian Prince and the alluring journey on the Persian Flying Carpet were exciting, not overlooking armies made with a toss of powder.

The stage settings are magnificent as are the costumes and Julianne Johnson, as the Princess, is a dream of loveliness.

In the Crystal Room of the Palace reclining on her couch she was lovely in silver and white pantalettes. Again on the festive day when supposed to choose her husband, she wears a beautiful white embroidered gown with long satin veil.

The period is in the lobby. Mr. Gest's painted panels are on the walls of the Thief and Princess and his rugs decorate the boxes. Coffee and candy are passed during the intermission by young girls in embroidered costumes of red satin bloomers and brocade waists.

It is all very atmospheric at the Liberty.

"The Honeymooners" on the Lowe time is beautifully dressed. One of the girls wears a black evening gown cut extremely low with a white ermine lined with green wrap. Another attractive dress was a tan ballet frock wear spangles.

"The Stranger' with Betty Compson is as good as pictures sometimes go but lacks snap and pep. Miss Compson wears simple clothes—this picture calls for little dressing.

Many Singles—Few Laughs

The Riverside this week has too many single acts and few laughs, as usual. The one to stand out is Pearl Regay. She is a dancer of much grace and style. Her costume of rainbow chiffon skirt held up with rhinestone shoulder straps only and flesh stockings and red slippers is effective. Her leopard dance is hard, rough and detracts from the impression.

SUMMER CALLED OFF

Columbia Directors Declare for Dark Season

The Columbia directors at a meeting Monday of this week called off the proposed summer run of "Hollywood Follies" at the Columbia, New York, and decided to do without the summer attraction, following the regular burlesque season's closing.

The consensus of opinion among the directors was that a slight extension of the regular closing date and an earlier opening next season would be preferable.

MUTUAL'S TROC, PHILLY

Popular Price Wheel Gets Second House in Town

The Mutual burlesque wheel has obtained the Trocadero under lease through the sale of the theatre to local interests.

About $50,000 will be spent on the Troc before it reopens as a Mutual stand.

The wheel's other theatre here is the Gayety, where it moved from the Bijou.

AFTER NEW CHAMP

The burlesque producers immediately started to bid for the services of Abe Goldstein following his winning of the bantam championship from Joe Lynch at Madison Square Garden Friday. Goldstein is waiting for the bids to reach a figure that will interest him, according to the dope.

MAKING ACT OF SCENE

The moving picture bit done with an old Chaplin comedy by Eddie Cole in "Youthful Follies" (Columbia) show has been booked as a vaudeville act for the Keith time during the summer. Cole and Harry Peterson will appear as the principals in the comedy scene.

CLUB RESUMES "NIGHTS"

The Bohemian Nights at the Burlesque Club will be resumed March 30. There will be no tour this summer, it being called off in favor of a one-night show at the Columbia, New York. Date to be announced later.

Bedini Out of Bankruptcy

Jean Bedini on Friday was discharged from bankruptcy. He filed a voluntary petition about a year ago, with $79,000 liabilities. His venture into Shubert vaude is said to have been the cause.

INCORPORATIONS

Fulcher & Bohan, New York; theatrical agents; $1,000; Irene Jonani, M. L. Fulcher, W. D. Bohan. (Attorney, B. H. Reich, 152 West 42nd street.)

Hortein Realty Corp., New York; theatre managers, builders; Henry Herzbrun, William Kessler, Harry Lewis. (Attorney, Henry Herzbrun, 220 West 42nd street.)

Theodore Titze, Inc., New York; hotel, restaurant, theatrical box office, etc.; 1,000 shares preferred stock of $100 par value; 1,000 shares common stock of non par value; Archibald H. Whan, Theodore Titze, H. M. Smith. (Attorney, F. J. Knorr, Albany.)

Europart Co., Inc., New York; management lectures, etc.; 200 shares non par value; A. P. Maerker-Branden, Edward B. Towns, Frank H. Koschwitz. (Attorneys, Koschwitz & Towns, 501 Fifth avenue.)

Link Amusement Corp., Bronx; pictures; $36,000; H. Suchman, J. Rosenthal, F. Berger. (Attorneys, Suchman & Samuels, 1540 Broadway.)

Mindlin, Goldreyer, Manheim, Inc., New York; theatrical; $10,000; I. H. Herk, Charles Franklyn, A. J. Eder. (Attorneys, House, Grossman & Verhaus.)

Cherniavsky and His Orientals, New York; pictures, etc.; $5,000; Isidor Louis, George Rubenstein, Joseph Cherniavsky. Attorneys, Hess & Golding, 1540 Broadway.)

Increase of Capital Stock

Mutual Burlesque Association, Inc., New York, from $25,000 to $35,000.

Maine

The Colonial Corporation, Portland; picture business. Capital, $20,000, all common stock, having a par value of $100. President, M. F. Foster; treasurer, M. G. O'Neil; clerk, A. B. Farnham.

Massachusetts

New England Olympia Co., Lowell. Capital, $10,000; par value of shares, $100. President, Samuel Fudin; treasurer, Solomon Knopf; Max J. Solomon.

Springfield National Institute of Musical Art, Inc. Capital, $85,000; instruction in dramatics, music, dancing and elocution. Incorporators: Fred G. Hoschke of Longmeadow, Frieda Siemans of Springfield, and Yvonne Beauregard of Warre.

JUDGMENT RECORD

Earl Carroll; British & Colonial Kinematograph Co., Inc.; costs, $141.20.

Fort Washington Theatre Co., Inc.; R. M. Powers, $618.65.

Frank Tours; R. Stewart; $114.38.

Mastodon Films, Inc.; Baumann & Co.; $1,341.25.

Joseph Sullivan; J. A. Abbott; $2,142.28.

CUT RATES FEATURES B'WAY'S DWINDLING GROUP OF HITS

Season Looks All Over for Big Money—Only Exceptional Successes Holding Up—But Two Musicals to Capacity

The cut rates are coming into their own on Broadway at this period in the season. Earlier successes are making allotments to the bargain agencies with the result that grosses for such attractions have been lifted within the last week. Revenue from cut rates is counted on for at least two months by hits and dated from this time on the regular season will about terminate.

Indications are plain that big business is through and exceptional grosses, except for exceptional successes are unlikely this side of the convention which will come at a time when the merchandise buyers annually invade the metropolis.

Last week's business was somewhat better for some of the Broadway list but improvement was not general nor was it material. A more favorable reaction had been expected after the middle of March and the passing of the federal income tax date.

Cutting of salaries is reported for a number of attractions both in New York and on tour and cast changes impend in not a few instances. Reduction of operating is a seasonal phenomenon but this spring the operation appears to have come a little ahead of other seasons.

The switching of attractions forecast because of the limited number of new productions started this week and will continue. "For All of Us" moves to the Lyric from the Ambassador, the second move for the Hodge show. The latter change is made to afford a bigger house for "The Outsider" the newest dramatic hit on the list. "Rust" which started in the Village and moved to the 52nd Street also makes a second jump, lighting at the Gaiety next week as the successor to "We Moderns." The latter is the new Zangwill comedy taken off after three weeks. "Fashions" a small theatre attraction in the Village moves from the Provincetown Playhouse to the Greenwich Village theatre. "Artists and Models" moved Monday from the Shubert to the Winter Garden and is being replaced by "Vogues of 1924," postponed for opening until tomorrow (Thursday) night.

Two new attractions are listed for next week "Paradise Alley" arriving at the Casino where it replaces the

(Continued on page 15)

ANDERSON "TOO TIGHT," SAID MISS BENNETT

Frisco Stock Didn't Get Chance, According to Star

San Francisco, March 25.

After Belle Bennett's stock venture at the Plaza closed, Miss Bennett expostulated against an unkind fate, declaring that she hadn't been given a chance; that her backers were too tight with the purse strings' 'to the sacrifice of advertising, and even props for the stage.

The Plaza Players were ostensibly under the management of Richard Wilbur, representing the Plymouth really supplied by G. M. Anderson.

Despite the official notice of the management the company and the star decided to try to weather it out and rehearsed "Getting Gertie's Garter" for the third week. Tickets were sold, but when the time for the opening performance arrived the house remained dark.

It is reported the stage hands and musicians were not as optimistic of success as were the members of the company and musicians were not as optimistic of success as were the members of the company and demanded the do-re-mi. During their second week, playing "The Sign on the Door," the company grossed $1,500.

Framed Egg Throwing At "Just Married"

Kansas City, March 25.

Throwing eggs at actors may prove a costly and painful experience for at least three Missouri State University students, under arrest at Columbia, Mo., for their attempt to break up a performance. The three charged by the city attorney with participating in a disturbance at the local theatre are Lawrence Demuth, Mexico, Mo., president of the student body of the University of Missouri; Edmund Yarbough, Carthage, Mo., and Leslie J. Lyons, St. Louis.

The first two were released on bond, but Lyons was unable to put up $500 bail and was committed, but will probably be able to secure bondsmen, pending trial.

The disturbance occurred during a performance of "Just Married."

A report from Columbia says one of the boys admitted framing up an egg throwing affair.

MODERN LANGUAGE PLAY CONTEST IN KANSAS

Amateurs Taking Part April 4-5—Orations and Debate Also—Dates Back to 1323

Kansas City, March 22.

Kansas, out where the sunflower grows, will be the first State in the Union to sponsor a contest in modern languages, by the adaption of "Les Jeux Floraux," which is French for the 'Contest for Flowers."

The object of the contest is to stimulate fluency and accuracy in the use of romance languages and to give a more thorough acquaintance with the customes, people and literature of the romance countries.

The contest, now six centuries old, will be held at Balwin, Kansas, April 4-5, at the spring meeting of the Kansas Modern Language Association. The contestants will be college and high school students from all parts of Kansas and this city.

They will give plays, orations and debates, the honors being awarded to those contributing entertainment features consisting of foreign music, living pictures and folk dancing. The prizes will be the gold violet and the silver eglantine and marigold, as were the original prizes, a custom that never has varied since the first presentation of prizes in 1324. The award will be made a formal ceremony presided over by a queen who, with her attendants, will represent Beauty paying homage to Learning.

The origin and history of "Les Jeux Floraux" comes down from the Tuesday following All Saints Day in 1323, when the Seven Troubadors of Toulouse, France, met and sent invitations to all the poets and singers of France to appear May 1, 1324, for a poetic tournament.

Wandering minstrels from as far distant providences as Brittany appeared for the three-day contest. A golden violet was awarded Arnaud Vidal for a song in honor of the Virgin Mary.

Today the affair is the popular form of contest for French students and the prizes and honors are highly prized.

Similar contests are still given in England and Spain.

Castillian Reopening as Mah Jong

The Castillian Club on West 52nd street is to shortly reopen under the management of Kraft & Goldberg. It will be renamed the Mah Jong.

Lanigan's Opening April 15

The opening of the new Jack Lanigan restaurant in the Hotel Claridge building has been set for April 15.

SOTHERN'S OFFER ON MISS MARLOWE'S ILLNESS

Issues Statement Commending Understudies—"Honor of Company" Involved

Buffalo, March 25.

Julia Marlowe, scheduled to appear with E. H. Sothern at the Teck Theatre for four nights beginning Suesday, has concelled her appearance here. In a statement Sothern says: "E. H. Sothern regrets to announce that owing to a slight injury Miss Marlowe will not be able to appear in Buffalo. Money already paid for seats will, of course, be refunded if so desired, but Mr. Sothern wishes to say that Miss Lenore Chippendale has met with great favor as Katherina in "The Taming of the Shrew" and as Portia in "The Merchant of Venice," while Miss Florence Fair has just played Juliet and Ophelia with distinguished success.

He therefore invites those who have honored the Sothern and Marlowe company to attend the performance at the Shubert-Teck theatre beginning Wednesday night just the same and in the event of their decision that the performances do not meet their entire approval after the play to ask for the return of their money, which will be done without any question.

"Mr. Sothern would much prefer the pleasure of their attendance even if they should receive back the price of their seats to forfeiting the honor of their company."

STOCK PIRACY PLAYING IN EASTERN CANADA

New York Representative Expected to Investigate—Original Titles Often Used

St. John, N. B., March 25.

Following complaints that a dramatic repertoire organization, now on the road through Eastern Canada, has been playing such royalty plays as "Within the Law," "Third Degree," "Lilac Time" and "Lightning," under other titles, a representative of the owning producers in New York is expected in Eastern Canada. "Within the Law" is said to have been played as "The Law," "Lilac Time" titled, "Lilacs.'

In some of the places, the company has been playing the plays mentioned under their original titles. A member of a stock company, who had recommended to his manager that the latter secure the royalty rights to "Within the Law" and "The Third Degree" for presentation in stock, is said to have notified the producers of the play piracy.

BILL McBRIDE, PRESIDENT

William McBride is now president of Tyson's Fifth Avenue Ticket Agency, having succeeded John Sullivan, who resigned on account of ill health. It is understood the latter will shortly leave for the mountains.

The McBrides have been interested in the "Fifth Avenue" agency for the past 10 years. That ticket office has no connection with Tyson & Co., which the McBrides bought into last fall, only to shortly afterward withdraw.

COMIC STRIP OUT

The Hearst publications and services have discontinued the use of the Gallagher and Shean comic strip.

It outlived its usefulness, although the originals did a come-back with a show.

WOOLLCOTT ON "THE SUN"

When the "Herald" and "Tribune" were combined, Alex Woollcott moved his typewriter to "The Sun," where he is now dramatic critic. Woollcott's contract called for another year on the "Herald."

Friml Writing Score

Rudolf Friml will compose the score for the new Arthur Hammerstein production, starring Mary Ellis. Herbert Stothart will collaborate on the book. Otto Harbach and Oscar Hammerstein II will do the libretto.

COURT DEMONSTRATION

Ivy Troutman Will Be There for A. H. Woods

Ivy Troutman, who appeared in Marjorie Rambeau's starring vehicle, "The Road Together," which established a precedent by making Broadway a one-night stand, will appear in the Third District Municipal Court April 10 and stage a miniature fashion display of her own.

The details arise from a $250 suit by Leo A. Price, as receiver of the J. M. Gidding female shop, against A. H. Woods, the producer of the flop show.

Woods has balked on paying the amount on the ground one of the dresses did not fit the actress. Miss Troutman will illustrate this in open court before the judge and jury by trying each on in turn to demonstrate what constitutes a perfect and imperfect fit.

AIDES FOR HASTY PUDDING

Expert Broadway assistance has been called in to help stage the annual Hasty Pudding production which the Harvard College boys put on every spring.

Lawrence Schwab is staging the book, Lou Silvers is supervising the show, Sammy Lee putting on the numbers and Mayer Harris furnishing the electrical effects.

The Hasty Pudding troupe will open at the Garrick, Washington, April 9, and play a 16 days' route.

Bragdon and Cooke's "Bundling"

Guy Bragdon and James Cooke have written a piece entitled "Bundling," which they are going to produce.

Bragdon is stage director for the Selwyns.

"TARNISH" CAST CHANGES

Half of Company Leave, Refusing to Take Cut

The cutting of salaries of the cast of "Tarnish" has resulted in about 50 per cent. of the cast leaving. Most of the players refused to consider a reduction and were given the usual notice.

Tom Powers, the male lead, who similarly objected to cutting, was not given notice, however. Instead, he served notice on the management and will be replaced by Robert Hudson.

"Tarnish" played to excellent business at the Belmont, but started slipping about a month ago.

Because the grosses are moderate, due to capacity, comparable to other successes, cutting was deemed necessary for continuance the balance of the season.

CLOSED TO PROFIT

The Ed. Wynn show, "The Perfect Fool," closed in Springfield, Ill., Saturday. The final week the show got a profit of $3,800.

The closing was 10 weeks prior to original schedule. The reason for the quick shutdown was the fact that Wynn's parents are ill.

MAY SUE PAVLOWA

A large claim by Fortune Gallo, the operatic manager, against Pavlowa, the danseuse, may reach the courts. Many thousands of dollars are involved concerning the dancer's management and profits.

It also may be arbitrated out of court.

Equity and Benevolent Fund

Despite its existence of over five years the Actors' Equity Association is practically the only unit in union circles without either a benevolent fund or death benefit for its members. This angle was again brought out in the recent death of Barney Bernard, who as trustee of the Equity had advocated such a fund and had volunteered to start it with a personal donation of $1,000.

Convincing proof that the show world and its people were uppermost in the thoughts of the late comedian is taken from his final words on his deathbed which urged the establishment of such a fund in Equity that would bury the needy actor and take care of those whom he had left behind.

Bernard has passed away but friends of his will attempt to promote the benevolent fund with Equity as a monument to his memory.

At present the Equity relies upon the Actors' Fund to care of its needy members and provide burial for them when they die in needy circumstances yet they are practically the only organization that does not donate to the fund.

Several times when an attempt was made to put over a benevolent fund in the Equity it was waved aside with the excuse that such a proposition would conflict with the Actors' Fund.

Practically every other organized branch of the theatre and allied arts protected by unionism has a sick and death benefit fund.

ACTORS' STRIKE 'LOOKS COLDER,' ACCORDING TO B'WAY'S VIEWS

One Manager's Opinion New Agreement Along Lines of Present Joint Contract—Both Sides Resting With "Round Robin"

With Equity resting on its "laurels" at the recent general meeting, over which the managers refused to become excited, the most interesting development in the Equity "strike" situation is a closed shop and strike threat.

The growing impression is there will be no strike.

That the outcome of the argument will eventually result in the managers and actors signing an agreement pretty much along the lines of the current arrangement is the prediction of a showman who is qualified better than most others to anticipate the settlement.

Equity apparently is awaiting for a move on the part of the "round robin" group of managers, but the latter are firm in regarding the deal as a closed incident so long as closed shop is made a factor.

One manager is reported working on an "opposition" round robin plan whereby casts would be guaranteed to hold 80 per cent Equity members and 20 per cent independent. But that suggestion is as repugnant to the "round robins" as the closed shop.

Those managers outspokenly opposed to Equity's aims of control because they will not accept the principle that producing can be made a matter of rule are proceeding quietly, framing ways and means to meet the situation of an attempted strike.

They assume that if so many members dodge the payment of dues to Equity for one reason or another, there will be plenty of players who will refuse to strike. Those managers are preparing for the situation.

The further assumption by the managerial opponents to closed shop is that enough latent talent will be developed to quickly take the place of the "Broadway players" who are understood to form the backbone of the Equity support.

In view of the stage hands and musicians' contracts having a year to go, the closed shop opponents fail to see their way barricaded. Should a strike occur, the participation of the back stage and orchestra pit unions is doubted because it will not be a fight over a contract breach on the managerial side, but purely a case of sympathetic striking.

SHUBERT CHICAGO TRUMPETER REVIVES CABARET NUISANCE

Pat Henry, Gerson's Partner, Also Press Agent for Sherman House; "Jessie James" in College Inn—Coast Tryouts in Cafe Sunday Nights

Chicago, March 25.

The nuisance of being coaxed into cabarets to entertain for nothing is on again here, the encouragement coming from Pat Henry, partner of Sam Gerson, general press agent for the Shubert interests. To make it altogether jake, Henry is on the payroll of the Sherman House as publicity man and is easing in Shubert engaged show people into the College Inn to entertain the restaurant's paying customers for nothing.

Once again the College Inn(or maybe Henry writes the copy) is advertising the old bally "See your favorite actress, actor and chorus girl over the tables." That this sort of thing cheapens the players seems not to enter the situation at all. Why show people should excite themselves about doing a bit of charity for the Sherman is something to think of. The show contingent never got any edge over the cloak and suit salesmen at the Clark street plant.

Still under the persuasion of Henry the whole "Little Jessie James" troup from the Garrick (Shuberts) were lured to the College Inn with carte blanche to clown and cavort for the merriment of the Sherman's cash customers, who pay $1 cover charge.

The Sherman people have always said they didn't need the patronage of the theatre people to prosper, but it becomes apparent they did need the "Jessie James" players to stimulate the College Inn business. The night Gregory Kelly and his associates from the Garrick were there total attendance counted up to about 100.

Some of the players declare they were dealt with economically by the management, being served with sandwiches, coffee and cakes.

Henry is now propositioning the Duncan sisters. Whether they'll fall for it is a question. The Big Trianon, recently got the girls to agree to visit the dance hall. It put up a big streamer and advertised in the newspapers, "Come to the Duncan Sisters' party at the Trianon Monday night." The mob went to this and the place was jammed. Ordinarily the Trianon is closed Monday night, but with the aid of the sisters, who are playing to big business at the Selwyn, the management made a clean up on a total cost of musicians (whom they would have paid anyway under a week rate), lights and attendants.

All the cabarets are going back to the "professional entertainer" graft, including the Friars Inn, Pershing

(Continued on page 29)

THIRD COLONIAL OPTION

The Chicago Order of Masons Gets Extension on Colonial

Chicago, March 25.

The Chicago order of Masons has secured a 30-day extension of its option on the Colonial, upon the site of which they propose to build a new temple. This is the third postponement in the deal. Originally the Masons paid $50,000 for the option. When that privilege was about to expire the fraternity secured an extension by the payment of an additional sum. The new extension was given without payment.

White's "Scandals" moves out of the Colonial April 19 and Carroll's "Vanities" comes in the day following (Sunday). It is under a four-week engagement, with a contract stop clause of $22,000. This indicates that the proposed tearing down of the building, set for May 1, has been put back to June 1.

ALBERT E. THOMAS' BEQUEST

Brockton, Mass., March 25.

Albert E. Thomas, New York playwright, and his sister, Mrs. Bessie E. Kilburn, are the heirs of an estate of $35,000 left them by their father, the Rev. O. D. Thomas, a Baptist minister.

One of the provisions of the will is that a packet containing the photographs of the wife, the son and the daughter be buried with him.

SHORT CAST PLAYS SAVIOR FOR STOCK

Helping Rep Managers Over Lent—Arrangement Without Equity

Short cast plays are achieving the problem for stock managers during the Lenten depression.

In addition to the small companies the chosen plays are less expensive than new releases.

Some of the stock men who have companies of 12 or more are making the players to alternate to keep the companies intact and at the same time give partial employment.

This angle was arranged through mutual agreement, which left Equity out of it.

Among the short cast plays getting a good play through the arrangement are "Paid In Full," "Bought and Paid For," "The Climax," "Some Baby" and "Twin Beds." The latter piece generally enlists a larger cast, but the stocks are using a six person version.

In some communities the companies have been able to reduce the house scale, and are still getting by with a margin of profit.

COAST TRYOUTS

Harris and Wilkes Arranging for Plays and Stars

Thomas Wilkes' spring try-out activities on the coast in association with Sam H. Harris include at least three new plays with as many stars.

Doris Keane, as present in "Welded" at the Thirty-ninth Street, will be under Wilkes' direction, opening on the coast May 5 in "Romance." That play will be given in San Francisco and Los Angeles and will be followed by a new piece called 'Pirates."

Wallace Eddinger opened at the Majestic, Los Angeles, Sunday in another Wilkes' production called "Poky." Leo Carrillo, who debuted in San Francisco Sunday in "Magnolia," will shortly be presented by the same manager in a comedy called "The Hurdy Gurdy Man."

$39,900 FOR DUSE

Drew It in Four Frisco Performances

San Francisco, March 25.

Eleanor Duse drew $39,900 in four performances here at the Casino last week. Her opening bill "The Closed Door" attracted a record house of $12,000; the second play "Ghosts" got $9,400; third, "The Dead City,' at a matinee Thursday, $12,000, and the final Sunday matinee attracted $6,500 with "Cosa Sia."

"NOT SO FAST" AT MOROSCO

Los Angeles, March 25.

"Not So Fast," a comedy drama by Conrad Westerfield, which was produced by John Henry Mears in New York last season, began a run at the Morsoco, Sunday, following "The Famous Mrs. Fair," which ran there for four weeks.

Those appearing in the play are Harland Tucker, Charlotte Treadway, Grace Travers, Albert Van Antwerp, Edith Evans, Gayne Whitman and Fanny Yantis. Augustine J. Glassmire directed the offering.

BANQUET FOR C. M. GREENE

San Francisco, March 25.

Clay M. Greene, former shepherd of the Lambs and now dramatic reviewer for the San Francisco "Journal," was the guest at the dinner tendered him here last week in honor of his 74th birthday.

The dinner was staged in the Aladdin studio.

One of the numerous press opinions on the performance of

RALPH WHITEHEAD

as Jerry Conroy in Geo. M. Cohan's "Little Nellie Kelly" at the Oxford Theatre, London.

"The song she and Mr. Ralph Whitehead, a very welcome American guest, sing together with the refrain, 'You remind me of my mother,' was a piece of daring simplicity."—"LONDON PALL MALL GAZETTE."

GOLDSTEIN CHARGES EQUITY BROKE FAITH

Frisco Attorney Agreed to Wait for "Angel Face" Payment, He Asserts

Chicago, March 25.

Nat Goldstein, reported as debtor in 30 judgments by members of his disbanded "Angel Face" (not "Oh, Boy") Co., in San Francisco, is in Chicago playing vaudeville dates.

According to Goldstein's statement Attorney Theodore Hale, representing the actors' claims and his attorney, Martin Dinkelstell, held a conference in San Francisco. Goldstein said he had lost $85,000 in the 32 weeks the piece had been out and was without funds. He asked that the performers withhold suits and pledged himself to make payment in full when he had recouped.

The attorney for the actors agreed to this program, but subsequently Goldstein says he was served with papers in the suit. He attributes what he regards as a breach of faith to pressure by Equity.

Goldstein says he organized the "Angel Face" enterprise in San Francisco and was out with it for 32 weeks in 1922 and 1923. They got as far as Philadelphia with salaries paid in full where the piece was closed. Goldstein says he paid the company $2,000 on account of a week and a half salary and paid transportation including Pullmans to the coast for around 30 people, a few going to their homes in New York. The $2,000 left a salary deficit of $3,900 and this claim was the basis of the suit. The San Francisco group he says bulked their claims and turned them over to Equity.

RECIPROCITY IN CHI.

Harris Show at Selwyn, Selwyn Show at Harris, Chicago

Chicago, March 25.

Jane Cowl and "Romeo and Juliet" come to the Harris Easter, following Ethel Barrymore's two-weeks engagement. "Topsy and Eva," with the Duncan Sisters, remain at the Selwyn, the nearest thing to a permanency in town. Thus, there is a Selwyn attraction at a Harris theatre, and a Harris piece at a Selwyn establishment.

Permanent attractions are not so many just now. "The Best People" is in its last week at the Adelphi; "Silence," at the Cohan Grand, goes to the storehouse March 29 for the rest of the season. They broke in a new third act late last week, experimenting in improvements against a new start next season. "Give and Take" has only three more weeks at the La Salle. Nothing is stated for any of these houses.

DAVENPORT'S LEGIT HOUSE

Davenport, Ia., March 25.

Davenport, for the last two years without a legitimate theatre, is to turn to old Turner's Grand next season for its road shows. Charles Berkell has contracted for next season's attractions.

DRAMA LEAGUE SPEAKERS FOR NATIONAL CONVENTION

Devoting One Session to Screen for First Time—Little Theatre Experts Also at Pasadena May 26-June 2

Pasadena, March 25.

Among those who have been invited to address the national convention of the Drama League of America which convenes here May 26 to June 2 are Augustus Thomas, Theresa Helburn and Eugene O'Neill.

For the first time in the history of the league one session of the convention is to be devoted to the screen. This departure is a result of the meeting being held in Southern California, the locale of most film industry.

Among the questions to be considered by the conference are how to organize a Little Theatre and how to finance it; how to interest the public in it; how to keep down production costs; what sort of plays should be presented, and many other similar ones.

The Little Theatre experts who will speak on these matters include Professor E. C. Mabie, manager of the Iowa College Circuit; Samuel J. Hume, director of the Berkeley Greek Theatre; Alexander Dean, director North Shore (Chicago) Guild; Gilmore Brown, director Pasadena Community Players, and Irving Pichel of the University of California.

TUCKER BAND TARGET FOR HIGH SCHOOL BOYS

Young Riot in New Britain. Threw Fruit and Eggs

New Britain, Conn., March 26.

Students of the High School, last week greeted Al Tucker's Society Serenaders at the Capitol, with over-ripe fruit and rotten eggs.

Tucker made a break about "High's" football team, which had had a poor season and the students resented the remarks, claiming that the performer had implied the eleven was a bunch of bums.

The only damage done was to Tucker's violin, valued at $500, which was smashed.

Mayor Paonesse, hearing of the row, told Chief of Police W. C. Hart that the practice among vaudeville performers of making slurring remarks would have to be stopped.

Two of the students were arrested and charged with breach of the peace and released under $50 bail.

DECLARING STAGER IN

Short-Fund Producer Side-Steps Rehearsal Salary

Short bankroll producers are finding it more economical to take stage directors into partnership with them on productions rather than burn up their capital in meeting the latter's salary demands and declaring them in for a percentage of the gross, as has been customary.

The latest arrangement of this sort affects a musical show that will go into rehearsal next week. In previous ventures the producer has been compensated at a high salary weekly while the piece is in rehearsal and 1 per cent. of the gross during the life of the attraction. Rehearsal periods and additional weeks of shaping before bringing an attraction in generally runs from five to seven weeks.

In this particular instance, the producers have preferred to slip the stager 25 per cent. of the profits in exchange for his labors, and the producer was accepted.

"ALL ALONE SUSIE"

Opening New Play April 6 in Los Angeles

Los Angeles, March 25.—Margaret Lawrence and Wallace Eddinger have started rehearsals of "All Alone Susie," a comedy by Lea D. Freeman, which will succeed "Pokey" at the Majestic April 6.

MANN-MARCIN ROW

Chicago, March 25.

Louis Mann and Max Marcin, following a hot argument, engaged in a fistic encounter Friday.

Mann and George Sidney are co-stars of "Give and Take" at La Salle, with Marcin the author.

The stars were in favor of add libbing in the play, to which the author objected. The row was brought to a head when Marcin issued an ultimatum.

NEW PLAY FOR NAZIMOVA

Los Angeles, March 25.

Frank Egan is negotiating with Nazimova to appear in "The Full of the Moon," a drama, by J. Grubb Alexander, to be produced at the conclusion of the run of "White Collars," early in June, at Egan's little theatre.

Scott Moore Trying Again

Scott Moore is not discouraged by the flop of "Madame Moselle." He has placed another musical in rehearsal, entitled "Oh, Jane." It will be tried out at Freeport, L. I., Monday.

"AIRS" FOLLIES IN FAVOR OF CIRCUS

Patricia Salmon Signs with Robinson Circus—"Discovered" in Tent Show

Peru, Ind., March 25.

Patricia Salmon, "Follies" girl, will take her "glorifying" under canvas this summer. The young lady states she had enough of the stage, and if it's all the same to everybody, she'll return to the tent shows.

To that effect Miss Salmon has signed with the John Robinson Circus for the season as its principal feature at $750 weekly, and will do a riding act.

She was "discovered" singing in a tent show by a couple of New York newspaper men at Shelby, Mont., where they had gone to cover the Dempsey-Gibbons fight.

GUARANTEEING "MR. PITT"

At Morosco For 3 Weeks—Off 1 Week

The reopening of "Mr. Pitt" at the Morosco Monday was under a three weeks' guarantee arrangement entered into by Brock Pemberton, producer of the Zona Gale play, and the house. Under present plans the Morosco will be dark Holy Week, relighting Easter Monday with "The Flame of Love" being readied by J. W. MacGregor.

After laying the piece off one week by arrangement with the cast and Equity, Pemberton stated he believed the show in changed form had a chance and that the 39th Street location where the piece was offered for eight weeks had handicapped the business.

If "Mr. Pitt" catches on it will be shifted to another theatre after the Morosco booking.

"HERALD-TRIB." AD RATE

Theatrical advertising in "Herald" and "Tribune" was at 70 cents a line. The combined "Herald-Tribune" rate has been raised to 85 cents per line. With one paper out of the way, this means a saving to the managers of 55 cents per line.

PEGGY WOOD'S DECISION

Peggy Wood has sent word from Bermuda, on her honeymoon, that she will not return to musical comedy in the fall.

Miss Wood says she is determined to become a dramatic actress and may go into stock this summer.

LEONARD WOOD NOT THROUGH; MAY HAVE HIS OWN B'WAY SHOW

Says Florence Reed in "Lullaby" Didn't Draw In Her Salary—"Pans" Washington Where Company Suddenly Closed

Washington, March 25.

Stating that Florence Reed in "The Lullaby" had played to the poorest business of the entire season and that Variety's estimate of the final week's gross was correct, Leonard Wood, Jr., talked today on his stock company's closing and his future plans.

Wood began with a severe "panning" of Washington, among other things stating that business only came when police censors threatened to close the house. He further said, "Florence Reed is a splendid actress but in a vehicle which New York gloated over she didn't even draw her own salary."

In reference to the planned presentation of "Three Weeks" Mr. Wood asserted there was a larger sale for that piece than for "Simon Called Peter" and that he had looked for a cleanup.

"I'm not through," said Wood during his discourse. "I am in the show business to stick and within five weeks I'll have another stock company, with next year seeing me with my own show on Broadway."

Wood claims all bills here will be paid after which he will leave for "a southern city" and try again.

The "Times Square Daily" Mon-

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"GINGHAM GIRL" CLOSING

Principals Asked to "Cut" 25 Per Cent.—Season Finishes in Philly

Philadelphia, March 25.

The company of "The Gingham Girl," which is playing the Chestnut Street O. H., has been informed by the management that the show will close Saturday for the season.

The managers, Schwab & Kusell, have asked the principals to accept a 25 per cent. cut and the chorus a $5 per week reduction to continue a tour to Baltimore, Washington and Boston.

According to the managers, this would be necessary, as the show is hooked up for $7,000 weekly. This does not agree with the figures of some of the principals, who say the overhead should be about $4,800 weekly.

After a conference with the principals on the stage, the management finally decided not to make the cut.

However, immediately after this decision had been made known a notice was posted that "no wives or friends would be allowed in the dressing rooms."

"The Gingham Girl" has been out since last August and is said to have had but four losing weeks during that time. Its leading principals are Joe Laurie, Jr., and Bertie Beaumont.

One company sent out earlier in the season was forced to close on account of poor business.

Arrangements were effected Tuesday whereby Eddie Buzzell will return to "The Gingham Girl," opening with it in Boston next Monday.

"PLAIN JANE" AGAIN

The musical show, "Plain Jane," by Tom Johnson, over which Arthur Hammerstein and A. L. Erlanger fought legally several months ago, will go into rehearsal shortly. Casting started last week.

After one rehearsal under the Erlanger-McGregor management, "Plain Jane" was suddenly called off. The company dismissed and paid two weeks salary.

Walter Brook is now doing the staging and a new firm will sponsor it. The producer has not been named.

In the "Plain Jane" cast are Joe Laurie, Jr.; Mercer, and James Templeton, Dan Healy, Jay Gould, John E. Henshaw, Ralphe Locke, Lorraine Manville, Marian Saki, Nell Carrington and Effie Finn.

Tom Johnstone, Pete Cook and Macklyn Moore are the playwrights. Gus Kleinecke will be musical director and Gus McCune company manager.

MARRIED TO MILLIONS, MRS. BEN TEAL WHO WAS

Now Mrs. W. H. Howells of Egypt—Wealthy Husband of 55

Through her recent marriage to W. H. Howells, the millionaire shipbuilder of the Orient, at Alexandria, Egypt, Mrs. Ben Teal, widow of the theatrical producer, has once more come into the limelight.

Following the death of Bean Teal, Mrs. Teal became the wife of Dr. Paddleford multi-millionaire oil man and partner to E. L. Doheny.

Paddleford divorced her, charging gross deceit as to her past. She was arrested later on charges of blackmail in the Gould scandal and was sentenced to a year on Blackwell's Island, on a conviction for subornation of perjury in getting young girls to swear against Gould.

Then followed a series of socially brilliant functions in almost every capital in Europe as Mrs. Paddleford. She was arrested in Zurich, Switzerland, charged with practicing frauds on European merchants. From Switzerland she went to Buda Pesth, where she was again imprisoned, but was befriended by Franz Lehar, the composer.

With her at the time was her son, Ben Teal, Jr., and her adopted daughter, Marie (whose stage name is Cynthia Paddleford), who is now in New York.

After her imprisonment in Hungary, Mrs. Paddleford returned here for a short time, then went back to Europe and it is reported that there was considerable scandal after the Paddleford annulment.

With the assistance of Lehar, the daughter, Marie, was sent to this country and here sold a long and intensely scandalous signed story of her foster mother's alleged escapades.

Broadway has not heard of her recently, until the announcement of her marriage to W. H. Howells, who is fabulously wealthy and has three palaces on the Nile. Her pre-nuptial settlement is said to have been $12,000,000.

Mrs. Howells is a woman over 40, handsome and well-preserved, and her new husband is said to be 55.

ENGAGED AS DANCERS

Hyson and Peggy Harris in New Fifth Avenue Cabaret

London, March 20.

A new cabaret is to be opened in September in New York. It will be at 56th street and Fifth avenue. That is the report here.

Carl Hyson and Peggy Harris have been booked for it.

Dorothy Dickson, Hyson's former dancing partner, has severed her connection with the Winter Garden at the conclusion of the run of "The Beauty Prize." It is understood she is to appear in a new show over here, to be produced by Charles Cochran.

Another "London" Closed

The central company of George M. Cohan's "So This is London" closed at Teller's Shubert, Brooklyn, Saturday, after being on the road 30 weeks.

The Coburn company of "London," last of the three this season, will remain out until the latter part of May. It is playing through the South.

CRAZY QUILT'S REVUE

A new association of artists, writers, musicians and actors under the title of "The Crazy Quilt" are compiling a revue for the fall.

Carlo Fornaro, John Wenger, Morris Ryskind, Lewis Genzler, Ira Gershwin and Joseph Lawren are connected with "The Crazy Quilt."

ANN PENNINGTON

Just would like to let my friends know I'm not married or engaged as some publicity agents have had in papers about me. Nor do I want to be. I'm the fancy freest person I know. PENNY.

'WHITE CARGO' SUIT DELAY

Injunction Motion, Under Advisement, Pending for 3 Months

The injunction motion in Ida V. Simonton's suit against Leon Gordon, Earl Carroll and others, concerned with the production of "White Cargo," has been under legal advisement by Judgee Francis A. Winslow in the U. S. District Court for three months. This is extraordinary and is causing both sides considerable worriment. It is a motion for a temporary injunction and because intended for immediate relief the delay is unusual.

O'Brien, Malevinsky & Driscoll for Miss Simonton arranged for Judge Winslow's reviewing of the play three months ago when the injunction was first argued. Miss Simonton alleges infringement on her script, alleging that she and Gordon at first collaborated on the dramatic version, but this was abandoned until she was apprised of Carroll's sponsoring of the Gordon play.

PROMOTING SHOWS

Casting Offices Making Propositions

Actors and actresses with a few loose thousands are being asked by several of the casting offices to invest in the prospective productions, or work in them on the commonwealth plan which the offices contemplate producing, during the Lenten and summer season.

One of these is nearly completed with a prominent actress ready to put her money in the production, but dissatisfied with the part allotted to her this has caused a temporary setback to the particular caster's plans.

MANAGERS WIN

Boston "American" Withdraws Demand for "Copy."

Boston, March 25.

The advertising "war" between the legitimate theatre managers and Hearst's Boston "American" has come to an end. The theatres scored.

The advertising of the houses goes back under the former terms. Hearst publication demanded that its Saturday edition be given the same amount of space as the theatres were giving the Sunday papers and the managers refused.

The trouble existing between the New York "Evening Journal" and the theatres regarding the 10-line minimum which was demanded by the "Journal" will be settled shortly it is reported.

Anderson Staging "G. V. Follies"

John Murray Anderson, before leaving for London signed to stage the sixth "Greenwich Village Follies."

Morris Green of the Bohemains sails Saturday and will join Anderson in London.

No Agreement For 52nd St.

When Oliver Morosco left the 52nd St. theatre with "Myrtle," his tenancy ended, B. K. Bimberg says.

PERSONAL SERVICE GROUP IS ALLOWED ON THEATRICALS

I. R. Dept. Agrees with Jos. Bickerton, Jr., Attorney for A. L. Erlanger—Without Force on Income Tax After 1921—May Result in Refunds

The Internal Revenue Department has conceded that incorporated theatricals are personal service corporations and as such are not subject to the excess profits taxes that applied to corporations until 1921.

That ruling is of much significance to show business and may result in the claim for rebatements running into hundreds of thousands of dollars. It does not concern corporation taxes after 1921, when personal service corporations were classed with all others on a basis of 12½ per cent. tax.

Credit for the ruling goes to Joseph Bickerton, Jr., counsel for A. L. Erlanger, who argued claims in Washington last month.

So prompt a decision was unexpected and it was believed the claim would reach the courts.

Through Mr. Bickerton's clear arguments, however, a precedent has been established. He contended for new classification for the years of 1917 and 1918 and the saving to Erlanger for those years will be $50,000 at a minimum.

Only one or two corporations were represented and the others in which Erlanger is represented must be argued in similar manner. That applies to all other cases that might be now presented to the Internal Revenue Department. It is likely, however, that many other claims will be introduced by other managers. For the Erlanger group a total saving of $400,000 is possible.

The ruling was that theatrical corporations "meet the test for personal service corporations, under the provision of section 200 of the Revenue Act of 1918, and that the distributive interest as shown in the revenue agent's report has been approved."

Bickerton's leading contention is that theatricals do not constitute commerce. Therefore, he argued, all theatricals, whether incorporated or not, should be on a personal service basis.

The general argument was that theatricals are a quasi but highly technical profession; that the production and operation of plays, management of theatres, booking of attractions and allied activities was no ordinary business; that income derived flows from rendition of personal service by those concerned; that stockholders in theatrical corporations have functional activities giving their entire time to such duties; that they were not the same as stockholders in commercial corporations who are generally merely investors and for whom the law generally applied; that capital employed in theatricals is incidental, since the revenue is actually derived from public patronage.

Mr. Bickerton also advanced the claim of absolescense for theatrical productions, contending the same right to set up a fair market value for purposes of depreciation at the time of original presentation, just as a valuation is permitted for the same purposes in the matter of oil wells and mines. That claim is based on the requirement of exceptional skill on the part of the producer in the selection of the play and cast, the matter of judgment possibly meaning the success or failure of the play and that he should have the right to capitalization on the basis of a fair value at the time of first presentation, in order to meet the hazards of production.

That phase of the attorney's argument has not been decided. Should it likewise be conceded it will mean a far greater tax saving to theatricals than the personal service ruling that antedates the present revenue law.

BUNK CHORUS GIRLS, THEN CUT SALARIES

Shows Set for Run Reducing Choristers to Minimum Scale

Choristers are getting wise to flattering engagements at $45 and $50 weekly which are followed in a few weeks by a "cut" to $35. This has happened in two cases this season where the shows are pronounced successes.

The girls know that producers will offer the big salary to get prettier girls, figuring that once the show is set, the girls will stand for the "cut" sooner than take chances with a new piece which means weeks of rehearsals and the chance of a flop.

Several girls getting $40 recently jumped to a show offering $50. The salary has since been "cut" to $35 and now they are complaining.

SHOCKED POLICE

"Naughty Nice Girl" Subdued in Los Angeles

Los Angeles, March 25.

The "Naughty Nice Girl," Wilson Collinson's new play at the Grand Avenue, shocked the police and wholesale arrests were threatened. It was necessary for the author to rewrite some of the situations which the police officials declared endangered the morals of the Los Angeles audiences.

One of the objectionable scenes had Collinson's wife standing on a table waving a glass of liquor and another was in a boathouse, where a woman invited a man to disrobe.

After seeing the show, City Prosecutor Friedlander obtained warrants for the house manager, author and players, but at a conference the writer promised to tone down the objectionable scenes and no arrests were made.

Collison said that in two weeks he would take the piece out of Los Angeles and that Frank Teller would produce it in New York.

BOTH POWERS' DOWN

Colonial and Powers Coming Down in Chicago

Chicago, March 25.

With the tearing down of the Colonial and Powers, the two Powers houses, some of the employes of these houses have lost their jobs, while places have been found for others.

Jack Mooney is out, and Rollo Timponi, manager of the Colonial, becomes general manager of the Powers interests, now the Blackstone and the Illinois. Harry Powers, Jr., is in the tire business, making a big success. Like his father, he is averse to devoting his time to the show business.

The elder of the Powers brothers is taking tickets at the Powers and will replace Guy Hardy at the Blackstone.

Mason Helping "Paradise Alley"

Jack Mason has been called in to make repairs in the staging of "Paradise Alley." The Carle Carleton production is at the Crescent, Brooklyn, this week and will open at the Casino April 1.

Goodman Will Produce "Dog"

Philip Goodman has acquired the rights of an English play, entitled "Dog." It will be done next season. It is the story of an underpaid clerk.

Goodman is the producer of "Poppy."

No Music Box Coast Tour

Because of arrangements which will take several of the leads out of the cast, the proposed tour of the 1922-23 "Music Box Revue" to the Coast has been declared off.

"RIVER'S END" CLOSING

Washington, March 25.

"The River's End," by James Oliver Curwood, here on its second of the allotted try-out periods, having opened last week in Atlantic City, closes Saturday.

The piece was produced by Daniel Kusel who also dramatized it.

CRITICAL DIGEST

Opinions of the metropolitan critics on the new legitimate productions. Published weekly in Variety as a guide to the reliability of the critical judgment on plays expressed by the reviewers on the dailies.

The opinion will be repeated when a play closes on Broadway after a long or short run with the critics to be boxscored at intervals, rated by percentage on their judgment as recorded.

Across the Street

The varsity boys took respective "pans" out of this opening, with the exception of the "Mail-Telegram," which soloed when saying, "a play for home folks." "World" (Broun) printed "its ineptitude rises to magnificence"; while "Times" (Corbin) was prominent and frank with "hollow bunk." "Herald" (Woollcott) labeled it "so bad it gets hilarious."

Man Who Ate the Popomack

"Times" issued the solitary hopeful, calling it "interesting and unusual." "Sun" Rathbun) was doubtful, with "not exactly in good taste"; and the "World" declared there was "nothing to it but a little fun."

'WILDFLOWER' AVERAGE $21,000; GOING OUT

"Lady Killer" and "We Moderns" Couldn't Do—Hammerstein's 60-Week Run

A hit and two flivvers constitute the withdrawals over last week's list. They are "Wildflower," "The Lady Killer" and "We Moderns," the latter a comedy written by Israel Zangwill.

"Wildflower" is one of four attractions on the list holding over from last season. Its accomplishment of 60 weeks on Broadway is comparable with the best records for a straight musical comedy within the past few years. This season's continuance was made to fine takings at the same time a road company was toured. Recently "Wildflower's" business at the Casino dropped to $12,000 and under, but last week it got $14,000, while the average for the entire run is around $21,000, the attraction reaching as high as $27,000 and over. The latter mark was made during holiday times.

"We Moderns" was first sent to Chicago by its producer, George Tyler, and, for a time, drew fairly good business following favorable notices. Its short stay of three weeks in New York at the Gaiety concludes Saturday. The critics panned severely and business has not been able to rise over the mediocre. Last week's pace was hardly $7,000, whereas the rather costly cast and house requirements call for a $10,000 stop limit.

THE LADY KILLER

All spoke detrimentally of this production, although Claiborne Foster won praiseworthy comment for her personal performance. "Sun" (Rathbun) had the only first string man present, who said, "Not funny enough to be satisfying," while the "World" termed it "inept" and the "Times" "labored and unconvincing."

Variety (Skig) deemed it incapable of outlasting the Lenten season.

"The Lady Killer" was taken off at the Morosco Saturday after lasting but a week and a half. Critical comment was plainly against it and the box office had a dull time of trying to do business. Indications were that the pace was less than $5,000.

WE MODERNS

None of the critics, outside of Variety's representative and the "World," was favorably impressed with this Zangwill edition which came in from Chicago and opened at the Gaiety March 11. Helen Hayes received most of the press writings, with the "Herald" (Woollcott) believing the play "stale and artificial." "Tribune" (Hammond) thought "Miss Hayes and the first act the only good things."

Variety (Lait), "at least a fair run."

"POPPY" CUTS

It is reported that salary cuts ranging from 10 to 20 per cent., with the first figures being for the chorus, have been suggested to members of the cast of "Poppy," with the promise the show will be held in the Apollo throughout the summer.

W. C. Fields and Madge Kennedy are immune.

ANNE NICHOLS, INC.

Wm. de Legnemare Vice-President and Gen. Mgr. of "Abie's" Gold Mine

Anne Nichols, author and producer of "Abie's Irish Rose," has incorporated. The vice-president and general manager is William de Legnemare, of French birth but an American citizen.

De Legnemare has been here about nine years. He comes from a managerial family though heretofore principally interested in designing production settings. His family controlled and operated the Royalty Theatre, London, for many years, but gave up the house when the war broke out. Formerly abroad he represented A. H. Woods and Flo Ziegfeld, for whom he engaged a number of foreign features and attractions. He has succeeded Robert C. Kay in charge of Miss Nichols' office.

STOCKS

Frances Morris and Jane Marbury will leave the Casey-Hayden Players at the New Bedford theatre, New Bedford, Mass., March 29. Bob McClung is temporarily replacing Edwin Bailey, who is ill of gallstones. Mary Hart, the leading woman, called recently to Florida by the illness of her sister, has been replaced by Ione Magrane. Other members of the company are Bernard Suss, Robert Gleckler (leading man), Donald Miles, Albert Hickey, Frank Camp. May B. Hurst and William H. Dimock, director.

Lee Smith, leading woman of the Empire Players, at the Empire, Salem, Mass., was called to New York this week by the death of her mother in that city. Her role in "My Rosie O'Grady" was filled by Miami Campbell.

Miss Smith, although suffering much mental anguish, following receipt of her mother's death, pluckily finished the performance, after which she was taken to Boston in time to catch the midnight train for New York.

Fred Raymond, Jr., has been added to the cast of Oliver Morosco's "Across the Bay." He joined the company at the Broad, Philadelphia, last week. He was recently with the Forsyth Stock, Atlanta, Ga.

Stock will once more go on at the Majestic, Utica, N. Y., commencing Easter Week. The players, with Harry Horne as director and Clay Clement and Dorothy Beardsley as leads, are closing in Watertown this week, with "Baby Mine".

Jack Ravold rehearsed a stock company at the Park theatre, Manchester, N. H., which returned to the Academy Monday, Lowell, Mass., which was damaged by a recent fire, for three weeks. L. R. Barhydt is managing the company.

Sam Taylor will close his company at the Warburton, Yonkers, N. Y., week of April 7 and open the latter part of the month in Cincinnati with practically the same company.

Hazel Whitmore played the title role in "Peg o' My Heart" with the Empress stock, St. Louis, last week and will remain with the company indefinitely.

Jane Seymour and Fred Bond are the new leads with the Temple stock, Montreal.

The Barbara Winchester stock will not shift from the Winchester, Ridgefield Park, N. J., remaining through the summer.

Arthur Belasco opened with his own stock at Walla-Walla, Wash., March 17.

The Malcolm Fassett Players will open April 7 at McAuley's, Louisville, with "The New Poor."

George Watters is opening with stock in Birmingham, Ala., March 31. "Adam and Eva" first.

The Leo Wise Players opened Monday at the Academy, Richmond, with "Six Cylinder Love."

STOCK FIELD SEES GREATER ACTIVITY

Companies Getting Set to Open After Easter—Lively Summer in Prospect

From all indications there will be greater activity in the stock field this coming spring and summer than there has been for a number of years.

Casting offices are already seeing signs of activity and report that at least 15 new stocks will be set between now and Easter time.

Directors are holding out for desirable locations, also those that do not insist upon large stage crews which has been quite a factor with the stock men this season and which has cut considerably into their profits.

Several stocks now operating in the high scale centres are planning to shift their companies to parts where the union demands are more reasonable.

DUFFEY MONTREAL STOCK

In New York Engaging People—Strong Line-Up

Henry Duffey is in town rounding up players for his Orpheum stock, Montreal, scheduled to open Easter Sunday with "The Cat and the Canary." Duffey is making his headquarters at the Pauline Boyle casting office in the Gayety building and is signing his players through that office.

Among those engaged are Margaret Knight, Katherine Revner, Margaret Wolf, Franklin George, Day Manson, Frank Hendrick and Forrest Cummings.

Duffey has a line-up of strong cards for his Montreal engagement, his list to date including "The First Year," "Six-Cylinder Love," "Thank-U," two news plays by Ann Nichols and two new ones by William Anthony McGuire, which he will give trial showings.

LITTLE THEATRES

"The Maker of Dreams" has been selected by the senior council of the Gloversville (N. Y.) High School as the play to be presented by the school at the state-wide dramatic competition to be held in Ithaca, N. Y., May 16. The piece was given at the school earlier in the year. The same cast will present it at the contest in Ithaca. The contest is to be held in the Ithaca Conservatory of Music. Four plays will be selected for the final competition, and the prize winning piece will be shown to the public. In the production of "The Maker of Dreams," by the Gloversville high school students, Robert Johnston will play the leading role; Wallace Shafer will play Pierott, and Marjorie Young, Pierrette.

St. Peter's Dramatic Society of Monticello, N. Y., presented "Macushla," before a crowded house at the Lyceum, Monticello, last week. Selden McLaughlin played Sir Bryan, and Cecelia Walsh, Pat, the heroine. Others in the cast were Mrs. George Dugen, William Lenahan, Harry Millard, Arthur Roark, Gertrude Kirke, William McGuigan and Florence Woods and John Flynn. James W. Castle directed the production and painted the scenery.

"Romance with Reservations," which won the prize of $50 offered by Cap and Bells of Williams College for the best piece written by an undergraduate, is one of the three short plays which the Williams dramatic organization will give. E. C. Acheson, '24, of Hartford, Conn., wrote the play. The other playlets are

(Continued on page 32)

LAWYERS MOVING

House, Grossman & Vorhaus' Times Square Branch Discontinuing

The uptown law office in the Times building of House, Grossman & Vorhaus, will be discontinued after April 30 and centralized under one roof in the downtown suite at 115 Broadway.

The Times Square branch under the direction of William Grossman and Alfred Beekman has handled considerable theatrical work, representing many prominent theatrical clients.

The prime purpose of the move is to centralize the firm's legal activities. The theatrical practice, extensive as it is, is but a small percentage of the gigantic clientele the downtown branch enjoys.

Both Messrs. Grossman and Beekman and their uptown staff have been too closely identified with the show business practice to forsake it. They will handle it from the downtown branch and also devise a system whereby they will act as trial lawyers. The chief trouble has been that heretofore they acted as consultation counsel but because of the press of other matters have had to refer the trial work to associate counsel downtown.

A small uptown office will be maintained solely as a consultation room with important clients who should find it inconvenient to come downtown.

Because of another two years' lease at 115 Broadway this move is necessary. It is hoped that thereafter the firm will again move to the Times square district into its own little building.

Lyceum and "Fata Morgana"

"Fata Morgana," the current Theatre Guild production at the Garrick, may succeed "Sweet Seventeen" at the Lyceum, New York, April 17.

The latter has the house under a four weeks' guarantee contract.

NEW COAST PRODUCER'S DRAMAS AND MUSICAL

Arthur Freed Reviving Old House with New Productions

Los Angeles, March 25.

Arthur Freed, who has taken over the Fine Arts theatre and renamed it the Grand avenue, is determined to enter into competition with Tom Wilkes, Frank Egan and Morosco for coast production honors.

His first production at this house was "The Naughty Nice Girl," a Wilson Collison output which leaves there within two weeks. To follow it he will give Vincent Lawrence's "The Twist" its initial coast showing. Morgan Wallace will stake this production for him. Following that presentation he will launch his campaign, beginning June 1, to give initial presentations of shows here. The first will be "Polly From Hollywood," a two-act musical comedy with the book by Marie Ingleton, who is a scenario writer for Famous Players-Lasky, and the words and music by himself. He anticipates using a cast recruited locally with the possibility of having Adele Rowland appear in the title role.

In the fall Freed intends beginning the production of dramatic offerings keeping them in the house for four weeks at least before sending them East or shelving them. He has expended $15,000 in making alterations in the theatre.

Majestic, Los Angeles, Sold

Los Angeles, March 25.

E. D. Dubain and Max Price of Cleveland have bought the Majestic, operated by Tom Wilkes, for $850,000 from the Hamburger Realty Co.

It is reported that the purchasers acted for Wilkes and Sam H. Harris.

INSIDE STUFF

ON LEGIT

The divorce action brought by Mrs. Frank Moulan against the operatic comedian did not bring out that Mrs. Moulan is professionally Bernice Merson. Miss Merson's last engagement was with the DeWolf Hopper company. Miss Merson sang in grand opera in Italy and France, and also over here was prima donna with "The Midnight Rounders" (Eddie Cantor). Mrs. Moulan lives at present at 210 West 108th street, New York.

Some remarkable figures are coming east of John McCormack's grosses on the coast. McCormack gave two concerts in San Francisco, March 2 and 16, with the reported gross for the two $44,000. In Los Angeles the singer did four concerts, and is said to have topped his Frisco grosses per performance. Dennis F. McSweeney, McCormack's manager and personal representative, is traveling with him.

Efforts are being made to bring "The Wonderful Visit" at the Lenox Hill to a downtown house. The piece opened quietly six weeks ago to favorable notices and has since built up a steady although necessarily limited patronage.

It is claimed the weekly gross at the uptown theatre is nearly that reached by "Sun-Up" at the house after 15 weeks at the Provincetown. The Players, Inc., producers of "Wonderful Visit" believe it stands a good chance for a run at moderate takings if a small house downtown can be obtained.

In last week's Variety a warning against pirating "Abie's Irish Rose" was carried, and it referred to a total lift of the show at St. John's, Newfoundland. The item carrying the story interested Hughey Anderson, brother of John Murray Anderson. Hughey had written to Anne Nichols, asking for the Newfoundland rights. The matter rested, but after the warning was printed he wrote Miss Nichols, stating his offer was bona fide, that he had no intention of pirating the play and had nothing to do with the St. John incident.

Dapper Sam Gest, brother of Morris, is back in New York on a visit, having arrived from Berlin last week. He returned to Russia during the war and was promptly forced into the army. Several years ago he participated in a counter-revolution and is off Russia for life. Sam is Morris' foreign representative, and aided in handling the affairs of the Moscow Art Theatre during its continental tour.

When the William A. Brady play, "Simon Called Peter," played Stamford, with Hartford following, one Charles E. Blake signed a wire sent to the Hartford "Courant," the city's only Sunday paper, telling all about the show.

The message reached the newspaper office addressed "The Current." "The Courant" passed up any mention of the play, that is the reason. Even that the wire was prepaid couldn't square it with paper's bunch.

The new "Follies" in its revised edition hasn't excited the populace, with the show at the Amsterdam, New York, now doing around $32,000, a drop of $10,000 from before the date when Mr. Ziegfeld placarded the new show. Just a comment.

The following may be or may not be unusual:

A show asked to cut salaries generally declined. One of its writers approached the principal player, suggesting he cut and that the writer would make up the deficiency out of his royalty. Otherwise, said the author, the show might close.

The actor said he didn't care who paid his full salary as long as he got it.

"That's the idea," said the writer, "now all you have to do is to tell the rest of the company you have cut and they will cut too."

"But I'm not going to cut," said the actor.

"They don't have to know that, do they?" asked the master of finance.

"Oh, yes, they are going to know that," answered the non-master of finance.

Whereupon notice to close was posted.

A YOUTHFUL AUTHOR-COMPOSER WITH NEW IDEAS

CHARLES GEORGE

Author-Composer and Producer of the Season's Outstanding Musical Comedy Successes on Tour

"MY CHINA DOLL"
"LISTEN TO ME"

"Listen to Me," in its third season, and "My China Doll," in its first season, have established new box-office figures for road attractions. CHARLES GEORGE has written the books, lyrics and music, designed all scenery, costumes, effects, and originated many novelties, and staged books and numbers of both attractions. It was strictly a one-man job, and that he more than excelled in every department is proven by the remarkable business and the wonderful satisfaction given by both shows to press and public. The newspapers have been eulogistic in their praise, many of them comparing "My China Doll" most favorably to "The Follies" and "The Music Box Revue." "MY CHINA DOLL" stars

BARBARA BRONELL

a tiny, talented, petite artiste, still in her teens, who *is the Marguerite Clark of this generation for sheer charm, artistry and engaging personality.* Miss Bronell is an actress, a singer and, above all, a dancer of extremely wide versatility.

Both "LISTEN TO ME" and "MY CHINA DOLL" are under the management of LE COMTE & FLESHER, 1416 City Hall Square Building, Chicago, Ill. For the season of 1924-25 Le Comte & Flesher will present "Listen to Me" for its fourth consecutive season and Barbara Bronell in "My China Doll" for its second season.

A few bona-fide box-office figures for "My China Doll" at a two-dollar top scale, proving there is still a road public for shows of merit

Sheboygan, Wis	$1,175.00	Fort Plain, N. Y	1,073.00
Escanaba, Mich	1,103.00	Port Jervis, N. Y	1,188.57
Menominee, Mich	1,242.00	Bridgeton, N. J	1,149.90
Wausau, Wis. (two days)	2,178.00	Wilmington, Del. (two days)	2,572.50
Waterloo, Iowa	1,394.00	Frederick, Md	1,191.00
Marion, Ill	1,144.00	Sunbury, Pa	1,344.57
Lima, Ohio	1,022.25	Williamsport, Pa	1,286.25
Alliance, Ohio	1,207.00	Phillipsburg, Pa	1,261.00
Wellsboro, Pa	1,072.50	Clearfield, Pa	1,224.00
Ithaca, N. Y	1,003.75	Punxsutawney, Pa	1,310.45
Watertown, N. Y	2,117.00	Ridgeway, Pa	1,312.65
Plattsburg, N. Y	1,043.25	Morgantown, W. Va	1,657.25
Burlington, Vt	1,577.16	McKeesport, Pa	1,564.25
Rutland, Vt	1,508.50	Cumberland, Md	1,613.02
Haverhill, Mass	1,149.75	Lock Haven, Pa	1,182.25
Worcester, Mass. (three days)	3,135.00	Harrisburg, Pa. (two days)	1,999.00

And many, many others equally as good

What the Press Thinks of "MY CHINA DOLL"

"A clean-cut musical extravaganza, with catchy melodies, clever lines and a fanciful plot. From an entertainment viewpoint it ranks high."
—Fort Wayne Journal-Gazette

"The audiences were agreeably surprised at this rather unheralded offering. The book, lyrics and music are by Charles George, who has done exceedingly well with his triple task, and as a consequence 'My China Doll' does not lag or bore, but offers an evening of wholesome enjoyment."—Ithaca (N. Y.) Journal.

"The play is a masterpiece of its kind, a great, resourceful pageant, filled to the brim with romance, ragtime, humor, melody and a love story. There is not a dull moment."—Quincy (Ill.) Journal.

"Tuneful score, gay costumes and snappy action in Playhouse show. It has everything."—Wilmington (Del.) Every Evening.

"'My China Doll' a REAL production. A fantastic musical production, a genuine masterpiece from a scenic standpoint, possessing everything in the line of stage entertainment."—Schenectady (N. Y.) Gazette.

"Good comedy, good singing, a bit of dancing, a romantic plot and cataracts of color. 'My China Doll' is a hit at Worcester."
—Worcester (Mass.) Evening Gazette

"The whole thing is well done. The author has made a sincere attempt to portray beauty. It's all very pleasing."
—Harrisburg (Pa.) Telegraph

"It is interesting to note that book, lyrics and music for 'My China Doll" were all written by Charles George. Tuneful melodies, with gorgeous settings and costumes, were featured."
—Elmira (N.Y.) Star-Gazette

What the Papers Say of "LISTEN TO ME"

"Old paintings, music, landscapes, statuary and poetry may be art, but 'Listen to Me,' which played to a capacity audience at the Academy last night, proved to be an art in itself."—Charleston (S. C.) American.

" 'Listen to Me' is well worth seeing."—Minneapolis (Minn.) Journal.

" 'Listen to Me' proves unexpected treat at the Park. Clever show. Music is tuneful."—Youngstown (Ohio) Vindicator.

"Mr. George did a lot of work to make this production a success. He deserves all sorts of commendation because it IS a success."
—Worcester (Mass.) Telegram

"As good as the best. Costuming remarkable. Music sweet and tuneful."—Portland (Me.) Express.

IN PREPARATION

A New Starring Vehicle for Barbara Bronell—Season 1925-26
"MY MIDNIGHT GIRL" for Goetz and Duffy—Season 1924-25

Invite Interviews with Interested Managers

CHARLES GEORGE, Hotel Thorndyke, New York City

"GOT TO HAVE MONEY," COMMONWEALTH, SIGN OF TIMES IN CHICAGO THEATRES

Only Three Shows With a Box Office Kick—Few Improvements Noted—Two Houses Now Dark—Expect to See Five Tenantless by May 1

Chicago, March 25.

Over at the Cort the only premiere of last week took place. The actors and actresses participated in the efforts on the commonwealth plan. The title of the show is "We've Got to Have Money." Many a true word is even specified in a title. Unless the title is immediately obeyed by box-office patrons there'll be another new show at the Cort before many hours, for the "split-up" the first week for the talent was somewhat meager. In the cold-blooded vernacular of the street, "We've Got to Have Money" hasn't a chance.

While the spurts of the week weren't extraordinary, they were visible in the spots where it was reckoned the final dash with the income tax returns hurt on the slump of the previous week. Two theatres are now dark (the Great Northern and the Blackstone), and the woolly-eyed statistician views the number of darkened houses will increase to at least five by May 1.

Except in rare spots there's nothing substantial to the way business now holds in the loop theatres. Only three shows had a real "punch" last week—Otis Skinner at Powers, "Topsy and Eva" at the Selwyn and "Abie's Irish Rose" at the Studebaker. "Innocent Eyes" pulled close to $28,000 and led the musicals on account of the capacity at the Apollo, particularly on Saturday night.

Searching for record sales, the "Topsy and Eva" outfit at the Selwyn gives everybody a full measure. There's what may be called a wallop of a smash hit, gaining over previous weeks so emphatically, as noted by the turn-aways, that now comes the announcement of three matinees every week. This has been unheard of in recent years for musical shows, especially when the concerned show was on its 13th week. The popularity of the Duncan Sisters is being thundered along by the most wide-open advertising campaign ever placed on the heads of any theatrical stars in this city in recent years. The Selwyn will now finish 1923-24 having played only two shows on the season, "The Fool" and "Topsy and Eva," both to perhaps the most profitable combined sales of any theatre in town, considering prices charged and the capacity possible.

"Scandals" will have a hard time to hold up for the full time of the contracted engagement. What the reason is nobody knows, for the show is well liked, but in some quarters it is believed that the attempt to rival "Innocent Eyes" in the matter of undressed chorus hurt somewhat. "Little Jessie James" is sure of a good run at the Garrick with splendid chances attached thereof to hand out a surprise run, unless a summer show around the middle of May is already booked.

"Kelly's Vacation," which opens at the Adelphi Sunday night, wasn't ready for this week, so "The Best People" squeezed another week, just enough to bring the record run to 21 weeks, the same number that "Old Soak" totaled at the Princess. This will make it a tie on the season for dramatic shows for number of weeks played.

A questionable third act for real support to the high-powered dialogue of the second act is what is believed to have injured the chances of "Silence!" at Cohan's Grand, Max Marcin evidently agreed with the public pulse for on Friday night of last week he inserted a complete change of idea for the final curtain. When this report was being written there were plans in the making to hold "Silence!" beyond the agreed closing date (this Saturday night) since Cohan's Grand has no attraction to follow, for at least until Easter. The enthusiasm of Saturday night's audience at Cohan's Grand indicated there is "real meat" in "Silence!" with future possibilities here if the producers decide to wait out the slow process of the public "catching" the piece. It was figured the play drew $9,000 last week, making the three weeks' total around $27,000.

"Patches" went out quick for Lester Bryant acts quick. Some one of these days Bryant with all his nerve is going to strike a gold mine of an attraction for his theatre. Until that day comes the youthful manager will at least keep the dramatic critics announcing his plans. Ernest Truex is now housed at the Playhouse in "New Toys" under Bryant's management.

Farewell performances of "The Nervous Wreck" are inclined to hold up the sales at the Harris, although there near the gait of what might be called the moderate business of the engagement. There was nothing the matter with "The Nervous Wreck" in Chicago except it played out the string. Ethel Barrymore's engagement at the Harris opening April 7 is already underlined heavily, with the mail orders indicating some record figures for the fortnight's stay of this star.

"Sancho Panza" is perhaps surpassing any business for at least the first two weeks Otis Skinner has done in Chicago of late years. There's a smash demand for Skinner at Powers and unless all plan go astray this will be the last attraction booked at the historical house on the lower end of the theatrical section of Randolph street. The house goes into the destruction heap to make ready for a new building.

There is considerable unrest at the LaSalle, where "Give and Take" is ready to leave shortly. The play's draw fell off here sooner than was imagined and while city time is being kept for the Mann-Sidney piece there's a chance of the comedy visiting the one-nighters around Chicago to pick up the returns from the strength of the stay at the LaSalle. "Red Light Annie" quietly stole away Saturday night. Ina Claire is expected to pluck some real business at the Princess. Margaret Anglin said goodbye at the Blackstone Saturday night, leaving the house dark.

By the end of this week there will be a chance to glimpse the way the local calendar will line up for Easter Sunday (April 20). There were at least two shows in town bordering on a quick decision to make an exit, for it was only the Saturday night sales that brought them over the stop clause. It was an exceptionally strong Saturday night last week for the loop theatres. Even the weak attractions picked up good money. The "specs" are off "Innocent Eyes" in the hurrah way they went after it. For a good many weeks this season the "specs" have been conservative in their "choices" with the result there won't be such wailing hereabouts as took place when the season officially closed May 1, 1923.

Last week's estimates:

"We've Got to Have Money" (Cort, 1st week). Understood to be working on commonwealth plan for actors. Some pitiful grosses during week, making it exceedingly doubtful if $3,500 was grossed. Despite discouraging business for many weeks past, "Spot" Herrmann continues to smile.

"Innocent Eyes" (Apollo, 4th week). Previous week's estimated figures miscalculated by approximately $2,000, yet swung back last week to close to $28,000, which is easy to pile up in this theatre on the strength of the Saturday and Sunday grosses, provided the balance of week holds moderate. Never can tell here when the chorus is going to take "a chance." Curiosity will keep attraction well in limelight.

"The Best People" (Adelphi, 20th week). Engagement extended one week, causing the long run season's record of "The Old Soak" to be tied after this week. "Kelley's Vacation" arrives Sunday night. "People" figured close to the $10,000 class, getting extra pull by patrons believing it to be farewell week.

"Abie's Irish Rose" (Studebaker,

(Continued on page 15)

PHILLY SHOWS DID NOSE-DIVES LAST WEEK; GROSSES TUMBLED

"Magic Ring" Only Show to Hold Up, and in Its Final Week—Nothing Sensational in Newest Starters—"Rosie O'Reilly" Gets Slow Start

Philadelphia, March 25.

The one attraction in the city which didn't do a nose-dive in business last week was "The Magic Ring" at the Forrest.

The ability of this musical comedy with Mitzi to hold up in its third and last week while next door and across the street shows with apparently twice the pulling power were finding the Lenten sledding very difficult amazed the wiseacres. The blase first-nighters characterized Mitzi's show as tedious and too naive, and prophesied that it would flop cold in so big a house as the Forrest, but it fooled them.

The full force of the seasonal slump hit the city full in the face last week after holding off for a number of attractions considerably after the actual beginning of Lent. Among the shows which felt the full effects were "Sally, Irene and Mary," "Passing Show," "Whole Town's Talking" and "The Gingham Girl." Incoming shows which ran into trouble were "Chains" and "Rosie O'Reilly." The Broad's attraction, Morosco's try-out, "Across the Street," never got started at all, and last week (its second and final) the business was at about the same low ebb that characterized the first.

One of the disappointments was the first week's record of "Rosie O'Reilly." The ordinary attraction (musical) would consider itself highly satisfied with the attendance this Cohan show got at the Garrick last week, considering the Lenten depression, but the very fact that it was a Cohan show made its weaknesses particularly noticeable. The opening night went clean, with very little paper. Tuesday was way off, and the Wednesday matinee was nothing to brag about. Wednesday night show a few hundred dollars' improvement over Tuesday, and Thursday and Friday were quite good, but the Saturday matinee was distressing, with eight or nine rows out in the orchestra. (Upstairs the matinee business was better.)

Two other musical shows "blew" badly last week. "The Passing Show," at the Shubert, which, in its first week beat $30,000, hit a snag the first three days of the week, which dented the gross to an extent of more than $4,500 for the week. "Sally, Irene and Mary," which suffered heavily at the Lyric the previous week, continued to skid, its gross dropping to about $14,000, the lowest of its engagement, and almost $7,000 off from its initial gait. "The Gingham Girl" continued to tumble in its fifth and next to final week at the Chestnut, but this was not surprising, as this musical comedy has been in the city all told 10 weeks, and surprised the amateur prophets by staying as long as it did. The way the show is geared now it is probable that it will complete its local run Saturday without a losing week.

"Chains," which opened at the Walnut, had one item in its favor; it came into a town full of musical comedies and farces, as the only dramatic attraction in sight, and heralded as something very fine. The critics were not particularly favorable, although they all praised the acting exceedingly. Its week's record was exceedingly spotty, the management claiming some real assistance from a broadcasting of the show the middle of the week. There is no big advance sale, but a mildly steady box office demand around show time, and "Chains," largely because of its lucky break in the bookings, may catch on, but four weeks looks like a terribly long time for it. The house, however, has no other bookings at present.

This week's only opening was the "Music Box Revue," which had a similar monopoly of the critics and the first-nighters last year. This revue is in at the Forrest for three weeks, the house to remain dark Holy Week, and then to go to pictures after a single week (Easter) of the annual Mask and Wig production. There is much conjecture as to whether big business will lead to the holding of the Music Box over another week, as it is understood it has no further bookings this season.

Next week will be a busy one with "Laugh, Clown, Laugh," opening the Broad after a week of darkness; "The Highwayman," a surprise booking at the Adelphi, and Griffith's "America" coming into the Chestnut for a try for all-spring going. At present there is nothing set for April 7 except a return engagement (two weeks) of the

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SHOWS IN N. Y. AND COMMENT

Figures estimated and comment point to some attractions being successful, while the same gross accredited to others might suggest mediocrity or loss. The variance is explained in the difference in house capacities, with the varying overhead. Also the size of cast, with consequent difference in necessary gross for profit. Variance in business necessary for musical attraction as against dramatic play is also considered.

"Abie's Irish Rose," Republic (97th week). Broadway's business slightly improved last week, once again proving effect of income tax drain of previous week. Recovery, however, generally away under normal. "Abie" up about $500 for a gross of better than $12,500.

"Across the Street," Hudson (1st week). Succeeded "Song and Dance Man." New production put on by Oliver Morosco. Opened Monday.

"Artists and Models," Winter Garden (32d week). Moved from the Shubert Monday. Business had dropped to $13,000 in latter house, but may be jumped considerably here for few weeks; "Innocent Eyes" will likely succeed about Easter.

"Beggar on Horseback," Broadhurst (7th week). Has edge on entire non-musical list, and last week pace increased again, gross hitting $21,000. Probably best money ever drawn by comedy in this house.

"Charlot's Revue," Times Square (12th week). Imported musical clean-up, and doubtful if change that will replace Jack Buchanan with Nelson Keys will affect great pace. $23,600 again last week.

"Cyrano de Bergerac," National (18th week). Walter Hampden's greatest success and one of steadiest box-office sales in town. Business continue big; quoted over $15,000.

"Fata Morgana," Garrick (4th week). Due to move to Lyceum soon. Strong call in agencies, accounted for by Garrick's limited capacity and subscription list. "Fata" selling out and should be money-maker uptown. $8,000 and over.

"Follies," New Amsterdam (23d week). New numbers inserted last week, with "spring edition" advertised. Bettered pace bitn, with gross around $32,500. Running away under normal during last month.

"For All of Us," Ambassador (24th week). Will move to Lyric next week, "The Outsider" succeeding here. Hodge show doing fair business, but probably still making good money. $9,000 or little over.

"Hurricane," Frolic (14th week). Off last week and takings perhaps bit over $3,500. Attraction will remain at least another week. Stuck considerably longer than first indicated. Short cast and hook-up accounts for run.

"In the Next Room," Vanderbilt (18th week). House seeking another attraction, due in next month. "The "Highwayman" mentioned to succeed "Next Room," only mystery play in town. Has been making money, but slipped lately. Recent pace $9,000.

"Hell Bent fer Heaven," Frazee (8th week). One-set drama with small cast can operate at moderate takings. Getting $7,000 or little over weekly, which appears satisfactory to house and show.

"Kid Boots," Earl Carroll (13th week). Call for Ziegfeld musical starring Eddie Cantor holds to top notch. Lost nothing in pace during reecnt slump, and considerably beats $32,000, standee trade.

"Little Jessie James," Little (33d week). Small cast and chorus musical which can make profit at moderate grosses. In small house has grossed between $8,000 and $9,000 lately. Cast change due in effort to pep up performance.

"Lollipop," Knickerbocker (10th week). Savage musical picked up about $1,000 last week, with takings going to about $18,000. Rated one of best musicals of type on list.

"Macbeth," 48th St. (2d week). Started off to $700 nightly early last week, with Saturday matinee getting $1,200, top money since Equity Players took house. Indications are for moderate money. Attraction has two more weeks to go.

"Mary Jane McKane," Imperial (14th week). Claiming this musical will remain through season, though markedly off of late, like most. Last week better gross, around $14,000.

"Meet the Wife," Klaw (18th week). Not losing week, although pace affected within last month. $9,000 or more last week, profit both ways.

"Merry Wives of Gotham," Henry Miller (11th week). Went back into cut rates last week, but business not improved as much as expected. Gross about $1,500 additional with count over $7,000.

"Moon-Flower," Fulton (5th week). Moved here after month at Aster with recent pace $9,000. House has picture ("Secrets"). Fulton gets "Sitting Pretty" April 7.

"Moonlight," Longacre (9th week). Cast changes off ted this week and next with expectation business will take jump. Julia Sanderson in show. Takings last week $11,000 to $12,000.

"Mr. Battling Buttler," Selwyn (26th week). Cutting of salaries responsible for impending cast changes, management taking chances with attraction figured to run through season. Last week little over $15,000.

"Mr. Pitt," Morosco (9th week). After eight weeks at 39th St. piece laid off last week and secured Morosco under four-week guarantee. Succeeded "The Lady Killer," which lasted just a week and a half.

"Music Box Revue," Music Box (28th week). Dipped under $22,000 last week for first time. One of major musicals affected for past month or so and not recovered.

"Outward Bound," Ritz (12th week). Some attractions made up little lost ground last week; this one picked up somewhat for gross of $11,500. Some time to go but will probably not last after warm weather arrives.

"Poppy," Apollo (30th week). Into cut rates for part of balcony and should receive plenty of support in that direction for next two months. Last week bit better; about $15,000.

"Rain," Maxine Elliott (73d week). Eased off again last week when takings approximated $11,000, to be considered excellent for this stage of long run. Should last through spring.

"Runnin' Wild," Colonial (22d week). New numbers inserted and some cast changes, management aiming to run out season here with Chicago pencilled in later. Business between $9,000 and $10,000, the latter figure claimed approximated last week.

"Rust," 52d St. (9th week). Appears to be hardier than indicated and is reported moving onto Broadway, succeeding "We Moderns" at Gaiety next week; probably guaranteeing. Claimed over $6,000, which is very good for small out-of-way house.

"Saint Joan," Empire (14th week). Business improved bit last week when gross was this side of $11,000. Moderate pace early in week but big attendance Friday and Saturday performances since moving up from Garrick.

"Seventh Heaven," Booth (74th week). One of three holdovers from last season that survive after this week. Attendance off of late, anticipated by long run. Last week's takings around $9,000.

"Spring Cleaning," Eltinge (21st week). Going into spring season real winner, and indications are will run until weather becomes warm. Last week easily beat $12,500; strong going at present.

"Stepping Stones," Globe (20th week). Consistently capacity business since opening and only one other musical ("Kid Boots") has same record. Beating $34,000 weekly.

"Sun-Up," Princess (44th week). Liable to attain year's run. This small-cast drama started in Village and moved to upper East Side before coming to Broadway. Eased off to $4,000 gait but still able to turn profit.

"Sweet Little Devil," Central (10th week). Going along to moderate business and probably making little profit. House cannot play to exceptional money; quoted doing around $11,000.

"Sweet Seventeen," Lyceum (2d week). Little call for this new comedy, which is understood to be guaranteeing house four weeks. "Fata Morgana" will succeed April 14. "Seventeen" grossed $5,000 first week.

"Tarnish," Belmont (26th week). Cast changes being made, players refusing to cut salaries. Went into cut rates which added about $1,500 to pace. Last week's gross approximately $7,500. May be able to ride through spring.

"The Chiffon Girl," Jolson's (6th week). Plans call for light operatic revival with Eleanor Painter (starred in "Chiffon Girl") about Easter. Show may last until then, although handicapped in location. With aid of cut rates gross quoted about $12,000.

"The Goose Hangs High," Bijou (9th week). Appears to be set for season, doing strong trade for small house, gross between $9,000 and $9,500 consistently. Quite profitable both ways.

"The Miracle," Century (11th week). Broadway's money leader and now looks good as convention attraction. Business slightly under that of first two months, but counted sensational at $45,000 last week.

"The Nervous Wreck," Sam H. Harris (25th week). Better last week though gait under great money grossed weekly up to first of year. Not far from $15,000.

"The Outsider," 49th St. (4th week). Rated hit, with business since

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THREE NEW SHOWS FOR BOSTON OPEN; 'MUSIC BOX REVUE' CLOSED TO $33,000

"Merton" Looked On as Boston Hit—"G. V. Follies" Couldn't Better $23,000 on Return—"Stella Dallas" Left Hub, Limping

Boston, March 25.

Departing from the routine which has prevailed here for some weeks back, three new attractions opened last Monday night. Two were musicals, "Topics of 1923" going into the Shubert to pick up where the "Greenwich Village Follies" left off, and "One Kiss" coming into the Colonial, where "The Music Box Revue" pulled out Saturday. The third opening was at the Selwyn, where "Dangerous People," William Courtenay's reopened play was brought in.

Business around town was reported as better, on the whole, than is to be expected at this season. While losses were reported by two of the shows over that done at the same house the week before, the shows just didn't take hold, and that was where the loss came in.

One of the sensations of the season was "The Music Box Revue," which finished up a four weeks' run at the Colonial. It proved a big hit and built up as it went along. Strong play noted for the mats, something not usual for a musical, and the final week found the box-office receipts totaling $33,000, up $2,000 from the week before.

"Merton of the Movies," now on the second week at the Hollis, showed further indications of being a Boston hit. Its business gain was greater than for any other show playing the city, it being figured that the gross took a jump of better than $2,500 last week over the business of the opening week. The show is being broadly advertised through the word-of-mouth method, and with $16,500 last week, is in the same class with "So This Is London," which came into town in much the same manner.

"The Greenwich Village Follies," which came back to Boston to take up two weeks' time, one-half being the automobile show week, never touched the business of its first showing when it played four weeks. At that time the lowest figure was $27,000, but on the return the best business was $23,000.

"In Love With Love," which opened at the Wilbur last week, has but one more week at the house. The first week the show did $11,000, off $1,000 from final week by "The Dancers." It is said that at the finish of the Boston engagement the attraction will be taken off and Lynn Fontanne is due to go to Cleveland in stock.

"You and I" is also due to leave the Plymouth at the end of this week, and "The Whole Town's Talking" will be brought back. Last week "You and I" got $9,000, off $1,000 from the week before.

"Stella Dallas" closed at the Selwyn last week still limping; never a hit and rather sad at times. It is said that for the final week of the stay the business was in the neighborhood of $8,000.

Last Week's Estimates

"Topics of 1923," Shubert (1st week). Opened to strong first night showing. In final week "Greenwich Village Follies" did $23,000.

"One Kiss," Colonial (1st week). Comes into house doing wonderful business for several weeks with "The Music Box Revue." In final week that show got $33,000; capacity entire period.

"Dangerous People," Selwyn (1st week). William Courtenay's play opened Monday. Looked to for good business. In final week "Stella Dallas" credited with $8,000.

"Merton of the Movies," Hollis (3rd week). Credited as Boston hit and said to have picked up $16,500 last week.

"You and I," Plymouth (3rd week). Not strong and due to leave here at end of week, with "The Whole Town's Talking" billed in. Last week, $9,000.

"In Love With Love," Wilbur (final week). Did $11,000.

SHOWS IN CHICAGO

(Continued from Page 14)

13th week). Not hitting the capacity figure like the original gait, but stepping tremendously fast and no worry at all in prediction piece will easily go through summer. Hung around $18,000.

"Red Light Annie" (Princess, 5th and final week). Slipped away quietly on $8,000 gross, with Ina Claire opening Monday.

"Honeymoon House" (Central, 13th week). Considered an ace of a cut-rate house, and will stick as long as the cut-rates bring in the needed grosses. Easily averaged in the $5,000 to $6,000 class.

"Little Jessie James" (Garrick, 3d week). Has tendency to better its gait, running along much after the fashion of "The Gingham Girl" engagement at this house earlier in the season. Jumped into the $16,000 gross average.

"Sancho Panza" (Powers, 2d week). A clear triumph for Otis Skinner. Sold out solid after Wednesday night. On seven performances approached $17,500.

"Topsy and Eva" (Selwyn, 12th week). No telling where the records for this Duncan Sisters smash will end. Extra matinee added this week (Wednesday), making 10 performances for the 13th week, most unusual in memory of local legit record seekers. Newspaper ads changed daily. Cracked out $22,000.

"Patches" (Playhouse, 2d and final week). Quick decision to close, but Friday's and Saturday's sales brought gross to little over $6,000. Ernest Truex in "New Toys" opened Sunday.

"Give and Take" (La Salle, 9th week). Rumblings indicate piece will leave in three weeks. Checked trifle better than $9,000.

"Scandals" (Colonial, 4th week). Stiff scale only holding up grosses. Had to figure stronger than $25,000, if that. Show liked, but lacking the Chicago punch—a punch unlike any other city.

"The Nervous Wreck" (Harris, 13th week). Farewell announcement in two weeks thought will hold up sales as indicated by return to around $11,000. Ethel Barrymore already heavily underlined for April 7 at this house.

"Silence!" (Cohan's Grand, 3d week). Has pulled around $27,000 in three weeks, but announced a farewell for this week. Nothing slated for the house to follow. Late changes made by author in third act, where fault of piece was easily depicted. Second act claimed as a wallop for any melodrama. Will not be placed permanently on shelf.

SHOWS IN PHILADELPHIA

(Continued from Page 14)

"Chauve-Souris," and nothing at all for April 14. (Holy Week) Easter week, present plans include Jane Cowl at the Adelphi, the Mask and Wig and "Topics" at the Shubert.

Estimates for Last Week

"The Passing Show of 1923" (Shubert, 3d week). Took decided dip, barely reaching $25,000 mark.

"Music Box Revue" (Forrest, 1st week). Opened Monday. "The Magic Ring," with Mitzi, ended splendid and surprise engagement with gross of over $23,000.

"Rise of Rosie O'Reilly" (Garrick, 2d week). Off from expectation by big margin, after packed opening, but still figured as hit. Under $16,000.

"The Gingham Girl" (Chestnut, 6th week). Last week for this long-stayer. Down to around $10,000 last week, another stiff drop. "America" next Monday.

"Chains" (Walnut, 2d week). Only dramatic in town, and helped by that, but having its difficulties. Notices not quite as enthusiastic as generally expected. About $8,000.

"Sally, Irene and Mary" (Lyric, 6th week). Last two weeks have brought big drop to this successful musical, gross last week about $14,000, as opposed to better than $20,000 first few weeks.

"The Whole Town's Talking" (Adelphi, 2d week). Moving to this house after fortnight at Walnut, resulted in dwindling of gross reported at around $8,500 last week.

SHOWS IN NEW YORK

(Continued from Page 14)

opening best house has ever played to with attraction of kind; $13,500. Moves to larger Ambassador Monday.

"The Potters," Plymouth (16th week). One of season's comedy winners; also has good chance for summer continuance. Business around $14,000 through slump; gross normal and sustained.

"The Shame Woman," Comedy (24th week). Held on surprisingly through company co-operative. That permits comparatively small groses to be satisfactory. Doing around $5,000 now.

"The Show Off," Playhouse (8th week). Great comedy which will doubtless rate among big successes this house formerly held. Expectations are for it running into next season. Capacity right along at $14,000.

"The Swan," Cort (23d week). Brilliant Molnar comedy has proven class, holding up to $15,300 and better during bad going of last month. It will easily ride through season and may continue through summer.

"Vogues of 1924," Shubert (1st week). New Shubert revue opens Thursday. "Artists and Models" moving to Winter Garden for final weeks.

"We Moderns," Gaiety (3d week). Final week; drew panning and pace for first two weeks did not indicate Zangwill piece can draw kind of business necessary for such a cast. About $7,000 last week. "Rust" succeeds next week, moving from 52d Street.

"Welded," 39th St. (2d week). New Eugene O'Neil play does not look aimed for run. First week very good for this house, weight of cast names drawing smart audiences; gross nearly $10,000.

"White Cargo," Daly's 63d St. (21st week). Compares so well with other dramas of season that "Cargo" has excellent chance of sticking out. Well over $9,000 here; on Broadway it would probably be cleanup.

"Wildflower," Casino (60th week). Final week for best musical winner Arthur Hammerstein has had in years. Due at Apollo, Chicago, April 20. Recent pace about $14,000, but average over $20,000. "Paradise Alley" succeeds next week.

B. AND O. DEPT. HEADS CUTTING OVERHEAD

Attended Meeting Called by M. P. P. A.—Orchestrations 25c

New York, March 26.

E. C. Mills of the Music Publishers Protective Association called a meeting Friday, of the heads of the band and orchestra departments of the various music publishers to formulate plans for the curtailment of the overhead in connection with this phase of the business.

The most radical departure calls for the charging of 25 cents per orchestration to all minor orchestras.

Leo Lewin of Waterson, Berlin & Snyder suggested the plan of first testing out a tune with the big local bands and if it proves worthwhile, to place it for distribution among the orchestra supply agencies, picture theatres and out of town offices.

$29,000 FOR "SALLY"

"Whispering Wires" Did $6,000 in San Francisco Last Week

San Francisco, March 25.

Last week at the Columbia "Sally" did $29,000.

Her nearest rival was "Whispering Wires" at the Curran with $6,000.

At the Alcazar Margaret Lawrence with "Secrets" drew $5,900, and the Ferris Hartman company at the Casino got $4,600 with "Chimes of Normandy."

The two legit shows hold over. Current also at the Alcazar are Leo Carrillo heading "Magnolia," and the Hartman company doing "Katinka" at the Casino.

Sacramento, March 25.

Last week, playing for three days, "The Ten Commandments" film drew $8,100, smashing all local records for length and amount.

$1,900 FOR NEW SHOW

But Los Angeles Last Week Gave "Lightnin'" $20,000

Los Angeles, March 25.

Business at the legit houses here was off by Saturday night with "Lightnin'" the only attraction to sustain a consistent draw. This show played to capacity houses in its first week at the Biltmore, doing $20,000.

Warfield slumped at the Mason in his second week, getting around $12,000, while Wallace Eddinger, in his final week of "Captain Applejack" at the Majestic, grossed $8,400.

"The Famous Mrs. Fair," at the Morosco, could draw but around $4,000 and "The Naughty Nice Girl," closing this Saturday at the Grand, rang up a total, including much publicity, of $1,900.

'BAWLING' FOREIGN STAR RAPPED BY LEONARD HALL IN "NEWS"

Schildkraut Tried "A Bennett" on Washington, but Critic "Cured" Him—Wood's Stock Blows Up—"Highwayman" Did $3,000

Washington, March 25.

Leonard Wood, Jr., forced himself into the limelight again during the past week, getting on the front page of the local dailies but in this instance the notices given were the "obituary" of his stock at the President. The dailies didn't carry any advertising for the house for the final week but spread the "smash" of the company "all over the place."

It was a "smash," too, in every sense. The Daily News attached the box office for an alleged unpaid advertising bill on Friday night; on that same night the stage hands refused to work because of the reported non-payment of their salaries in advance, a practice in vogue for several weeks, and then Peggy Coudry, the regular lead of the company, was down with the grip. As for Florence Reed, it is reported that she failed to get all of the money due on the contract that Wood stated would either make him "the wisest stock manager in the country or the biggest boob."

Henry Miller tried to find out what was the matter with Washington from numerous sources. Answer Henry Miller's aggregation of big names only did a fair week at the National.

Joseph Schildkraut in "The Highwayman" pulled a "Richard Bennett" at the Belasco by informing the audience that this week (Washington) was the worst one of his career. He said other things along the same lines as have been said by Bennett and others who upbraid those that do come for those that don't and to such an extent that it got under Leonard Hall's skin. Hall writes for the "News" and proceeded to "bawl" this foreign star out. Schildkraut is reported to have stated to Hall on Sunday night when both attended the opening of the current attraction at the house that he (Schildkraut) was "cured." The show was entirely recast here and is now in Philadelphia. The business here amounted to practically nothing.

Keith's was slightly off although with a great bill. This can be traced through to the season of the year and two nights of a miserable break in the weather.

The Moscow Art Theatre—Poli's. Reported as $15,000.

"The changelings"—National. Not over $9,000.

"The Highwayman"—Belasco. $3,000.

"The Lullaby"—President. Florence Reed starred, six performances to just about $8000 (the "champ" figure for the town). No newspapers carried advertising entire week.

This Week

"The River's End," Belasco; "Irene," Poli's; Mitzi in "The Magic Ring," National; Nance O'Neil and Frank Crumit splitting the top of the bill at Keith's.

"JAZZ KING" LOOKS GOOD

Bethlehem, Pa., Surprised at Lew Fields' Dramatics

Bethlehem, Pa., March 25.

Lew Fields will be a revelation to the public in his role in this three-act piece, which opened last night at the Kurtz.

Fields is masterly in his handling of the dramatic situations and the comedy builds up from the conclusion of a corking first act to a sensational third.

The show has been perfectly staged with the curtain down at 10:50, following an 8:30 start.

The supporting cast gave performances to signify it, as a whole, as the best support Fields has had in years.

It is understood that the Shuberts want the show for New York immediately on the strength of the opening report. It is said to be aimed for Chicago.

This comedy-drama, with but little fixing needed, looks to be surefire for any city.

BROADWAY STORY

(Continued from page 9)

long running "Wildflower" and "Nancy Ann" which takes the 49th, which has been flourishing with "The Outsider"; the latter show bettered its pace again last week for a count of nearly $13,500.

"The Lady Killer" expired at the Morosco Saturday, sticking for a week and a half. The house is now accommodating "Mr. Pitt" which is guaranteeing for three or four weeks. This show laid off a week, following an eight week struggle at the 39th street.

"The Miracle" remains a remarkable draw at the Century with around $45,000 quoted last week, but the great business of "Beggar on Horseback" at the Broadhurst has attracted much attention. Last week's gross was over $21,000. None of the other non-musicals are anywhere near such business. "Cyrano de Bergerac" is still strong at around $16,000; "The Swan" proves it's class by consistently beating $15,000; "The Nervous Wreck" was better last week, going not far from the $15,000 mark; "The Show-Off" is a solid hit, and the running mate for "Beggar" at $14,000, which is all the Playhouse will hold.

Only two of the $5.50 musicals hold to capacity, "Kid Boots" and "The Stepping Stones" being the outstanding smashes. "The Follies" still draws big business, but bows to the leadership of the Stones.

"Charlot's Revue" rates with "Stepping Stones" and "Kid Boots" in point of demand and is playing to all the Times Square will hold, last week's gross going to $23,700. "Lollipop" bettered its previous pace for a count of around $18,000. The other musicals are all under normal.

Last week's shows were not impressive, although "Welded" got $10,000 for its opening week at the 39th Street. The draw of the stars is credited though the play itself is not highly rated. "Sweet Seventeen" looks like a candidate at the Hudson, doing about $5,000 the first week. The house is booked to get "Fata Morgana" after another two weeks. "Fata" is a Theatre Guild attraction that has been drawing capacity at the Garrick.

Subway Circuit

"The Greenwich Village Follies" again topped the neighborhood houses last week drawing well over $27,000 at the Majestic, Brooklyn; "Little Miss Bluebeard" got $11,500 at the Broad Street, Newark; "Paradise Alley" was quoted under $10,000 at the Shubert, Newark; "Nancy Ann" played to $5,500 at the Montauk; "Cat and Canary" got $10,500 at the Riveria, and "Whole Town's Talking" around $7,500 at the Bronx Opera House.

Cut Rate List Big

This week the cut rate list jumped to 23 attractions on sale at bargain prices and at the same time a decided slump occurred in the number of attractions which were held as cut-right buys by the advance brokers.

The latter held as buys 15 attractions which were "The Goose Hangs High" (Bijou); "Beggar On Horseback" (Broadhurst); "Kid Boots" (Carroll); "The Swan" (Cort); "Spring Cleaning" (Eltinge); "Saint Joan" (Empire); "The Outsider" (49th St.); "Stepping Stones" (Globe); "The Nervous Wreck" (Harris) which has been cut somewhat; "Lollipop" (Knickerbocker); "Music Box Revue" (Music Box); "Follies" (Amsterdam); "The Show Off" (Playhouse); "Outward Bound" (Ritz); "Charlot's Revue" (Times Sq.)

There is a question whether or not there will be a buy for "Vogues" which opens at the Shubert tomorrow night.

At the bargain counter there was offered "For All Of Us" (Ambassador); "Poppy" (Apollo); "Wildflower" (Casino); "Runnin' Wild" (Colonial); "White Cargo" (Daly's); "Rust" (52nd St.); "Hell Bent for Heaven" (Frazee); "Hurrican" (Frolic); "The Moon-Flower" (Fulton); "We Moderns" (Gaiety); "Across the Street" (Hudson); "Mary Jane McKane" (Imperial); "The Chiffon Girl" (Jolson); "Lollipop" (Knickerbocker); "The Wonderful Visit" (Lenox Hill); "Little Jessie James" (Little); "Moonlight" (Longacre); "Sweet Seventeen" (Lyceum); "Merry Wives of Gotham" (Miller); "Mister Pitt" (Morosco); "Welded" (39th St.) and "Artists and Models" (Winter Garden).

NEW PLAYS PRESENTED OUTSIDE NEW YORK CITY

PLANTATION DAYS

Chicago, March 23.

New edition of Maurice Greenwald's colored revue; staged by Lawrence Deas; lyrics and music by Chapelle, Stinnette and Talbert; arrangements by Dave Peyton; cast: Chapelle and Stinnette, Ethel Waters, Earle Dancers, Five Crackerjacks, Seymour and Jeanette, Austin and Delaney, Jones and Jones, Chinese Walker and Scott, Allen and Lee; musical director, "Wen" Talbert.

This is an unusually strong colored show in cast. Seen at a midnight performance at the Grand, where fire laws prevent shifting of sets, the production could not be judged, but the management announced that a scenic surrounding conforming with the talent will be shown where possible. In the proper atmosphere this is a colored revue fit to play anywhere at standard prices.

Ethel Waters, an eastern blues singer, bursts forth as a comedienne of parts, though she does only a specialty. The girl is not of the thumb-wetting sort, nor is she a merely good-looking soubret. She is a character singer, with eyes, hands and instinct to convulse an audience with little touches of impersonation. She knotted the show up so hard that it took five encores to unravel it again.

And that is by far not all. Seymour and Jeanette, with a strut that hasn't been approached since George Walker's gifted feet were laid away, burned it up; Jones and Jones, a standard next-to-closer, appeared in many scene parts and then cut it wide open with their two-talk routine; the Five Crackerjacks went their famous burlesque stuff to a panic and also filled in nobly throughout; Scott, Allen and Lee crowned the house, the eccentric dancer going tremendous, and Austin and Delaney repeated their vaudeville surefire comedy and dance novelty.

It was an unbroken maze of harmony singing, at which Chapelle and Stinnette led for repeated encores, eccentric hoofing of every known and a few new varieties, and slam-bang specialties. The book numbers were of low comedy order and, with exception of a few creaky moments, banged.

And there was that chorus. Only eight used here, but all veterans of the old show, and paprika all over 'em. All but one are very light, and the one who isn't is a beaut, anyway. In a jewel production number, not as lavish as in the first show, the work of the girls made it hum and stand forth where the more costly one last season lagged. Colored shows never did get much on clothes and rhinestones; it is colored ginger that makes colored shows, and this one smacks of it, especially in the chorus.

This troupe can go into the Lafayette, New York, with four more girls and its production, and clean up, with probably an invitation to move downtown. For sheer talent and entertainment it makes "Shuffle Along" beg for mercy, though it hasn't the great songs of that outfit, nor is it any longer the novelty that a colored show worth seeing then was.

New York will go wild over Ethel Waters as she now works.

Baby Ethel Deas, who is with this company, is ill and was not in the show when reviewed.

Lait.

POKEY

Los Angeles, March 25.

This is Robert Housum's three-act comedy being tried out by Wallace Eddinger in conjunction with the Wilkes Players at the Majestic here.

The piece is just what the title implies—weak in structure, inconsistent in plot and an unsuitable play for the star.

Eddinger is a vacillating and indecisive lawyer, perplexed by a love affair, who appears to be a tool in the hands of a former flame, now married, but not so matrimonially inclined she doesn't crave mystery, thrills and romance. Besides which she believes her husband is neglecting her.

Finally a friend, about to elope with the unsettled wife, brings the bar member to his senses. He realizes he has been a laggard, pokey and not aggressive or determined enough. The girl, with whom he is in love, requests that he prevent her sister's elopement with the friend, which prevention he brings about by compromising himself to the extent of agreeing to run away with the married woman. However, he brings her back to her husband, a reconciliation is effected and he gets the girl.

The role is nothing for Eddinger, and, if anything, a disadvantage. Bertha Mann as the excitement-seeking wife gives a sing-song and forced emotional playing. The remainder of the company meet the requirements. They include W. J. Kelly, John H. Elliott, Fred S. Cummings, J. Frank Glendon, Barbara Brown and Robert Morse.

Housum has injected many a hokum situation, with the locales of two acts at a golf club and the interior of an apartment.

A few laughs are there for golf enthusiasts.

Ung.

SHEEP

Denver, March 22.

Carter Kent.....Walker Whiteside
Norman Tretlow.....Howard Merling
Clara Van Ness.....Emily Dowell
Pete.....James Macue
Metura.....Danelda Sauchereau
Kate (the girl).....Sydney Shields
Fancy Charlie.....Charles N. Greene
Tim.....Kay McKay
Australian Billy.....David Belbridge
"Roosian" Sam.....Nathaniel Sack
Mex.....M. Desylva
Blue Smoke.....S. Pazumba
Law.....Harold Vosburgh
Lizzie.....Eunice Hunt

Lute H. Johnson, Denver newspaper man and playwright, wrote "Sheep," originally entitled "By Law's Decree." Walker Whiteside, it is said, purchased the play several years ago, but for one reason or another failed to get around to producing it until this season. The wait seems to have resulted in a first-class production, from both a scenic and a cast standpoint. "Sheep" was presented here Thursday (March 20) with as brilliant a premiere as is seldom seen off Broadway.

Johnson, the author, is a bachelor and a philosopher. Some of his philosophy comes out in "Sheep." The title, by the way, will never do; it bears so vague a relation to the theme that the average auditor doesn't get it at all.

Carter Kent (Mr. Whiteside) is a brilliant young New York engineer who has come into material professional success about the time the curtain goes up on the prolog. He is engaged to be married, but the girl, it appears, has become enmeshed in the froth of modern society life and can't stand for her lover's serious ideals. She visits him at his rooms long enough to call all bets off and helps herself to a drink and a cigaret as a pledge of her disloyalty. The curtain falls with Whiteside clutching his forehead in melodramatic despair.

The first "chapter," as Johnson calls his acts, opens in a border desert community of New Mexico. The scene is satisfyingly desolate and the setting is a western saloon and gambling headquarters. Kate (Sydney Shields) appears as the traditional "child of the west," who deals faro with all the sang froid of a Monte Carlo croupier, and registers hissing hate for the villain, owner of the place.

Carter Kent blows in, dressed in khaki and a moody expression. Kate falls for him with a bang, offering him a cigar she has just taken from her own red lips. Kent starts to light it; the villain, Pete, jerks a long gun and dares him to proceed with the ceremony. Kent reaches for a match, picks up a revolver instead and coolly plugs Pete for a tombstone. The girl, aided and abetted by Law, a quasi-symbolical character supposed to be the sheriff, saves Kent from immediate lynching at the hands of infuriated cowpunchers. Kent registers faint interest in Kate, and subsequently comes up out of his despondency long enough to decide to launch a gigantic irrigating scheme for the reclamation of the surrounding desert.

He discovers that an underground lake he needs is on land owned by Kate. He makes her a proposition for a business partnership, but Kate, who up to this time has been admittedly of the "scarlet" variety, becomes suddenly furious because she misconstrues the offer. She declares she has been insulted, and in her fury urges some of her cowboy friends to kill Kent, even though she has already shown that she loves him.

Whiteside's acting at this juncture saves a situation which otherwise might fall rather flat. His cool daring in the face of the men's threats causes them momentary discomfiture. Before they can get their wits together again he has pictured so eloquently the sub-tropical garden he proposes to make of the desert that they put up their guns and abandon their sinister plan. Subsequently explanations are in order between Kent and Kate. Kent takes her in his arms before the crowd, imprints an impassioned kiss on the red lips, and the curtain goes down with Kent heading for the doorway and capital.

An epilog shows the transformed desert with a huge orange grove on the back drop, with the characters dressed in evening clothes and party gowns.

Whiteside plays Kent with his customary effectiveness and polish. Miss Shields' Kate has the utmost sympathy. As Law, Vosburgh does a nice bit, but the part peters out rather vaguely, leaving him up in the air. Sack wins plaudits by his work in Roosian Sam, and Macue is convincing as Pete.

Whiteside gave the production an adequate scenic investiture. Old-timers in the first night's audience commented admiringly upon the realism of the scenery, especially the desert settings.

The Broadway was packed with a really brilliant audience. Enough flowers went over the footlights to supply the properties for the garden scene in "Smilin' Through." Whiteside made one of his graceful speeches, predicting a successful future for "Sheep." He will play it in repertoire the balance of this season and open with it on Broadway in the fall, he says.

"Sheep" is a good play, distinctively western, full of action and with a series of progressive climaxes which, with proper working over, can be made effective in carrying the action along with speed. It compares favorably with "The Girl of the Golden West" in interest and suspense. Whiteside has never essayed anything like "Sheep" before. The departure from his traditional types may prove highly profitable all around.

NEW PLAYS PRODUCED WITHIN WEEK ON B'WAY

WELDED

A drama in three acts and three scenes by Eugene O'Neil; produced at the 39th Street March 17 by the Selwyns in association with the Provincetown Playhouse directors (Kenneth MacGowan, Robert Edmund Jones and Eugene O'Neil; directed by Stark Young; Doris Keane and Jacob Ben-Ami starred.

Eleanor Owen.....Doris Keane
Michael Cape.....Jacob Ben-Ami
John Darnton.....Curtis Cooksey
A Woman.....Catherine Collins

It may have been the purpose of the Provincetown Playhouse to present Eugene O'Neil's newest play in the Village. But as it needed two star players in its four-person cast, the Selwyns were invited to participate, and the Broadway managers are handling the business management, the downtown bunch contributing the artistic end. In that way the drama was assured spotting on Broadway, whereas the little houses in the Village could never draw the gross required for salaries for such players as Doris Keane and Jacob Ben-Ami, co-starred.

O'Neil has written a play of temperamental love between man and wife who have been married five years. He probably realized that such storms of passion and quarreling are unnatural between ordinary wedded mortals, and so he made his leading characters an actress and a playwright in an effort to make them plausible.

Eleanor (Nellie) Owen, an actress who has risen to success in the plays of her husband, Michael Cope, appear to be madly in love with each other. He has been away for some weeks completing a new play for her. He comes home some days earlier than usual to pleasantly surprise and thrill her—she had been reading one of his letters, which she fervently kissed. But it isn't long before they are "at it again." They had promised each other never to quarrel and are about to ascend to their bedroom. But there is a knock on the door. It is after theatre time, and when John Darnton, an old friend and manager, arrives, it interrupts two lovers.

That intrusion leads up to the most violent quarrel Nellie and Michael have ever had. They swear they hate each other.

"Welded" then is "I love you" and "I hate you," both loving so hard that they hate each other at times. Nellie tells her husband that his suspicion about Darnton is correct; that he had been there late at night during his (Michael's) absence. He swears to drag their names to the lowest depths, and he storms out in the night to sacrifice his love by sleeping with a woman of the streets—any woman.

She leaves the house, too, going to Darnton's place and telling him she loves him, but going cold in his embraces. Darnton realizes Nellie loves her own husband, and she finally admits it. That is after she consents to go to his bedroom, but falters at the foot of the stairs. Nellie moans she must go on loving Michael.

The second act is in two scenes, the latter picturing the slovenly room of a street-walker, who ushers in the hatless Michael. That interlude is the most faithful bit in "Welded" and perhaps the truest to life. Catherine Collins as the woman came near winning the acting honors over the stars.

Michael slumps into a chair and does not at first answer the girl sitting on the bed: "You was full enough of the bull when you met me. My God, I thought we'd both get pinched! I'm wise; you been lapping up some bum hootch." When she asks whether he is coming to bed and if "you gonna stay all night," he answers: "How long have you and I been united in the unholy bonds of bedlock?" a query that sounded smart and rather out of place with the general tone of the dialogue.

It is the street-walker that sets him straight. She perceives the man is in love with his wife and that he'd better go home and get used to it. He agrees with the comment: "Yes, to learn to love the truth of life and be exalted." At the end Nellie and Michael confess they went out into the night to smash their love, but could not stay, and they see in the future an existence of love over all, and, despite all faults, they are welded. Both had had affairs before the marriage, but they meant nothing.

"Welded" is talky drama; is argumentative rather than possessed of action. The author has mixed his characters and situations—idealists and artists and then the hopeless underworld.

Miss Keane plays her Nellie excellently. It is a question if she has improved her appearance by bobbing her hair and tinting it brownish red. Ben-Ami, a splendid actor, makes Michael of arresting interest. He has nearly mastered his speech, there now being but a trace of dialect. The production is admirably suitable, the two full stage sets being carefully worked out in detail, with the street-walker's room quite the picture of a common rooming house.

"Welded" started off to good business, but its first week may not indicate real bid for patronage, but the weight of the cast names insures smart audiences for a time. Its chances are against a run.

Ibee.

ACROSS THE STREET

Mildred Martin.....Ruth Thomas
Oberly Musgrave.....Elmer Grandin
Harry Stapleton.....Hooper Atcheley
Joe Bagley.....George Snyder
Cyrus Perkins.....James K. Applebee
Calvin Abbott.....George Neville
Agnes Ellery.....Lucile Nikolas
Kenneth Dodge.....Robert Emmett Keane
Col. Dodge.....Pete Raymond

This is a presentation by Oliver Morosco (not the holding company), also directed by him. It was received with outspoken enthusiasm at the premiere Monday in the Hudson theatre. Mrs. Henry B. Harris, proprietor of that house, is a partner in the venture, and it is one of the few attractions on Broadway not guaranteeing.

"Across the Street" has been on tour three weeks, two in Philadelphia and one in short stands, though it was out before as "Crossed Wires." The author is Richard A. Purdy, now vice-president of the Hudson Trust Company, and remembered long ago as the writer of "Galba the Gladiator." The comedy has been modernized and considerably rewritten for the better.

Robert Emmett Keane, known to vaudeville as a flip young juvenile and seen rarely in other branches of theatrical endeavor, is featured in the billing and in the action. Keane is a comedian of sure touch. He plays the part of an editor's son sentenced to edit a country paper. He hates it. Across the street is a business man's son sentenced to run a dry-goods store. He despises it. They secretly swap jobs—presto.

The story is of the "Sat. Eve. Post" type, though not of that origin, being a light and frivolous combination of love, business and politics, not very profound and not seriously attempting to be realistic or even plausible. It is clean as a hound's tooth, even if not always as sharp.

The merchant-editor, of course, exposes the graft and reforms the town, while the editor-merchant booms the "emporium" in dizzy time and startling degree. There is no love conflict to speak of, the two romances being planted and set early.

The third act is played as a town meeting with the audience the assembled "people." Many of the actors appear down the aisles, as in "Pasteur." A bit used out of town where Keane ran to a seat and kissed his girl has been altered, the girl now running up to get her kiss behind the foots. The audience is encouraged to hiss and applaud and otherwise get in on the spirit of the "meeting," which works up considerable fun and interest, though the "sympathy" is obvious and the end is cinched.

The acting, for a collection of comparative unknowns such as Morosco, who has long talked of advancing young talent and has made good on a lot of it with his "typical" casts, is surprisingly excellent. Besides, four of the leading players (Misses Thomas and Nikolas and Grandin and Snyder), were giving their second performance, having "broken in" at the Saturday matinee in Philadelphia.

Miss Thomas is a sugar-plum who was in a road troupe of "Just Married," and Miss Nikolas is a stranger entirely, but a womanly young ingenue who registers cottages and flowers and church weddings. Snyder, as the merchant-editor, was a pronounced hit. Keane would have stood up somewhat stronger if permitted to let loose a bit of "mad" now and then, but was restricted to character, even as the hero of the meeting, playing the boob. But Snyder was powerful as the man behind him, leaving the hokum to Keane.

New York of late has cottoned to harmless, mild comedies, and may adopt this newcomer. It is as devoid of sex as Morosco's "Myrtle" was surcharged with it, and the flop of that one proves, if proof be needed, that sex of itself sells nothing. One "Across the Street" has more natural chance than a dozen dirty "Myrties." It may not drag people in, but it keeps none out.

The main fault of "Across the Street" is that it is bucolic. Some of its twists are so palpably applause-asking, and some of its laughs are so pronouncedly obvious. But the applause does come, and so do the laughs. And "Abie's Irish Rose" has exactly the same blowholes that "Across the Street" has, being not much worse as a dramatic masterpiece.

There is just a chance that this comedy, which makes no one wrinkle a brow, makes no one worry or even wonder, makes no one strain or weep or yawn or flare up, may hook on by the same principles.

In any event, with the house management interested, not a very heavy "nut" in the cast, the present popularity of toothless comedy and the very pleasant if not thrilling effect of this whole entertainment, "Across the Street" should enjoy a respectable existence at the Hudson. It is far from "art," but it is pretty near to the vibrations of the multitude.

Lait.

MAN WHO ATE THE POPOMACK

Second subscription bill of the Cherry Lane Players, at the Cherry Lane playhouse, in Greenwich Village, New York. Four-act tragi-comedy by W. J. Turner, under direction of Reginald Travers. Settings by Frederick William Jones III.

Hon. Rupert Clavelly.....Bert Young
Mr. Anthony.....Charles Welsh-Homer
A Woman.....Esther Belford
A Man.....Thurston Macauley
First Young Man.....Walter Plunkett
Second Young Man.....Neal Caldwell
Muriel Raub.....Vera Tompkins
Lord Belvoir.....William S. Rainey
Parlormaid.....Esther Belford
Lady Olivia.....Sarah Truax
Lady Phaoron.....Ethel Martin
Sir Philo Phaoron.....Reginald Travers
Sir Solomon Raub.....Dennis Cleugh
A Mandarin.....Charles Welsh-Homer
First Chinaman.....Arthur William Row
Second Chinaman.....Walter Plunkett
Harringham.....Lionel Ferrend
Nosegay.....Arthur William Row

To explain the title, "Popomack" is probably a coined word, since the Funkanwagnalls discloses no record of it, although it seemed familiar to one of the first-nighters. It is a fruit of such rarity the discourse would have one believe it is known only to one or two persons on this earth at any one time and only at great intervals.

As far as the offering is concerned, it would be better were it never known, for then there would be excuse for this play—unless the author vindictively invented some other name for an equally imaginary fruit about which to hinge his epigrams.

W. J. Turner probably had some important motive behind his tale. Faint glimmers of the parable are discernible, but for the main it is a secret, or possibly too "deep" for this reporter. The fact that it puzzled kindred souls Monday night, the debut of this opus, hardly supports that premise.

The tagline of the play, in answer to a query as to what a red tag in the corner of a portrait on display in an art gallery means, was "sold." That sounded like a dirty dig at the cash customers, if any there were present that evening. It looked like all paper, the 200 or so seats of the little auditorium being little more than half occupied.

In brief, the two people who have partaken of the rare "popomack" and enjoyed its elysian nectar, after braving a stench from the rind that is akin to that of a skunk, find that their presence in other's company incites disgust. They themselves are utterly unconscious of their disagreeable aura. They permeate the immediate atmosphere most foully, and yet find their sense of smell deadened against themselves. Around this are hinged a romance and a comedy sidelight that need not be detailed.

The phantasy gives excuse for much epigrammatic observation, possibly the only recompense for the patient auditor. One really sits it out in hope that something may eventuate. But as far as its being "theatre" is concerned it might just as well have been enjoyed from manuscript. In fact, the program recalls to one that copies of the play are on sale in the lobby.

Nowhere but in Greenwich Village would such histrionic presentation be encountered. Some fine things have sprung from the hidden-away converted stables, with their hard board benches that pass for theatres in the Village. But this one isn't in that class.

The players themselves seem a likely bunch of quasi-professionals. What is most interesting of their offering are the drapery settings by Frederick William Jones III.

Abel

METRO GOLDWYN NEGOTIATIONS ARE PRACTICALLY CLOSED

Godsol and Braden Holdings in Goldwyn, Amounting to About $1,200,000, Going to Metro—W. R. Hearst's Position—Interest in Capitol, New York, Included in Deal

The negotiations for the taking over of the Goldwyn Distributing Corp. and the producing end of that company by Marcus Loew and Metro have been practically closed. That much was admitted yesterday by an authoritative source in the latter organization. Metro is taking the stock controlled by Frank J. Godsol, which amounts to about $750,000 and the holdings of Wm. Braden, the copper man, to the extent of approximately $450,000.

At present there remain but some loose ends of the transaction to be tied up. One of these is the future status of William R. Hearst and his Cosmopolitan Productions affiliation with the Goldwyn organization. Hearst's present distribution arrangement with Goldwyn terminates April 15, after a year. It was understood at the time the deal was made Hearst had an option to buy into the Goldwyn organization at the termination of the year's agreement or take his product to other channels for distribution.

At present Goldwyn is operating 31 exchanges about the country, while Metro has 25. The exchanges are to be merged as is the entire Goldwyn organization.

The towns where Goldwyn is represented where the Metro have no exchanges are Albany, N. Y., Charlotte, N. C., Des Moines, Indianapolis, Milwaukee, Oklahoma City and Portland, Ore.

By the deal the Metro organization also gets a half interest in the Capitol, New York, and the California theatre situated in Los Angeles. The terms on which the Goldwyn organization obtained its interest in the Capitol was by the payment of a stated sum annually to retire $1,000,000 worth of Capitol stock and the giving of 50 per cent of the profits to the original holders of stock in the theatre project. The California theatre is controlled jointly by them and the Miller Brothers.

Late yesterday afternoon Nathan Burkan, attorney for William R. Hearst, stated that he did not know the status of the negotiations between Goldwyn and Metro, but he knew that they were in progress and that his client was undoubtedly fully informed as to the developments in the transaction.

The jump in the Goldwyn stock of 3⅝ Monday showed that there was something moving in the organization. This was borne out by the statement that was secured yesterday afternoon.

Marcus Loew isn't in town and could not be reached for a statement as to the date when Metro would take over the Goldwyn organization.

It is barely possible Cosmopolitan will continue with the Metro organization because of the fact that both Loew and Hearst have the friendliest feelings for each other.

In the event that Hearst was to take his Cosmopolitan productions to another distributing organization there would only be open for him a return to the Famous Players to a switch to First National. Whether or not he would be willing to take another chance with an unknown quantity after his experience with Goldwyn or go back to a certainty is a question. In the event that the latter course was to be pursued by him there would also be the question of what Famous Players would have to say in the matter.

At Goldwyn there was little known by any members of the organization as to the exact status of affairs and no one would talk. The fact that the story broke to a certain extent immediately after the return of Wm. Braden from Italy, where he was present for the preliminary arrangements of the proposed making of "Ben Hur" in Rome, is seemingly significant. Braden arrived Monday of this week and it was stated yesterday that he was very much present at the conferences carried on

A DAY OF DIVORCES IN A LOS ANGELES COURT

S. J. Greenwood's and Al St. John There—Also Von Stroheim

Los Angeles, March 25.

Monday was rush day in Judge Summerfield's branch of the superior court. First he issued an order restraining S. J. Greenwood, theatre owner of Tulare, from disposing of his community property (declared by Greenwood's wife to be worth $200,000), pending the outcome of a divorce action.

Mrs. Greenwood requested $500 alimony pending trial, but the judge stated he would rule on that question next Monday.

The Greenwoods have been married 15 years, and the husband, in his complaint, asserts his wife deserted him last November for reasons not disclosed.

Following this case the judge called for a hearing of the application of Al St. John, film comedian, to reduce his alimony from $137.50 weekly, which he is paying his former wife, Lillian St. John. As the comedian failed to appear, the judge announced the alimony would stand and he further ruled that St. John must pay an additional $150 a month for the maintenance of his daughter, Mary Jane.

The last case was that of Eric von Stroheim to reduce from $75 a week the amount he is paying for the support of his son, Erich, aged 7, who lives with his mother, May A. von Stroheim. The case was adjourned until next Monday, due to the picture director's attorney being absent.

CLOSING KOKOMO

Ordinance Against Sundays Adopted—Managers Preparing to Contest

Indianapolis, March 25.

Theatre owners of Kokomo, Ind., are preparing to test the legality of an ordinance to prohibit Sunday movies adopted by the city council last night.

The vote stood at a tie until Mayor Burrows cast his in favor of the restriction.

The W. C. T. U., ministerial association, and other church organizations were behind the movement.

Kokomo has been an open town on Sundays for many years.

ORCHESTRA ON "LIFT"

Hartford, Conn., March 25.

The Strand, formerly owned by William A. True, bought several months ago by the Hoffman Brothers and the Kelleher interests, opened under the new management Thursday night with 'Lilies of the Field' as the feature.

The orchestra is on a "lift."

LISLE J. HARRIS MURDERED

Found With Skull Crushed in Dallas Film Exchange

Dallas, March 25.

Film row was shocked here late yesterday afternoon upon the finding of the body of Lisle J. Harris, 26, with his skull crushed from repeated blows and approximately 18 stab wounds in the breast and neck. The body was hidden between the top floor ceiling and roof of the new film exchange building.

Harris had been an employe of the Consolidated Film and Supply Co., for the past 10 years. It has offices on the fourth floor of that structure.

The young man had left for work at four o'clock Saturday morning declaring he had some extra things to attend to at the office. When not appearing Monday morning his family became alarmed and employes of the company followed a trail of blood on the staircase which led to the gruesome discovery.

One suspect has been arrested.

PUBLISHERS DON'T PAY; ONLY SUPPLY ACTS

Chicago Picture Houses Deny They "Mace" Music Men as Charged

Chicago, March 25.

Right away with the arrival of Variety the picture men here indignantly denied they had been in the habit of peddling out privileges for the plugging of songs in certain catalogs as part of presentations. The story was that the music men were propositioned to carry part of the production costs in return.

All hands deny this is the case, but there are several who won't deny that they sometimes do put certain singers such as quartets and sister teams into their presentations and the music firms whose songs the act exploits pay their salary in a more or less roundabout way.

SEEK NATASHA NAVARRE

San Francisco, March 25.

A warrant has been obtained by Dr. C. O. Patten, dentist, for the arrest of Natasha Navarre, author playwright and scenario writer, on charges of embezzlement and she is being sought by the police.

According to Dr. Patten, Miss Navarre, last December, proceeded to organize the Natasha Navarre Motion Picture Corp., and obtained a studio near Fairfax. The dentist says he advanced the woman money but not as a stockholder.

COAST RECEIVER FOR PRIZMA

Los Angeles, March 25.

Howard S. Clewett of Los Angeles was appointed receiver for the Pacific Coast interests of Prizma, Inc., a motion picture concern, by United States District Court Judge Bledsoe. A receiver was appointed last week in Jersey City, N. J., to take over the Eastern assets and business of the corporation. William V. D. Kelley, was the creditor who filed the petition here for the appointment of a receiver.

Musician's Funny Face May Yet Be His Fortune

One of those freaks of fortune that adds more weight to the bromide, "Truth is stranger than fiction" is the case of a bass viol player booked with two other musicians to play "sad" thematic music for a Cosmopolitan film production.

The musical assistance was highly necessary to assist the players' emotional ability.

The idea has been proved successful before but went awry because of this bass viol player who is blessed (?) with a "pan" so homely it is unique—and funny. So funny was it, that the screen actors found themselves incapacitated as sorrowing thespians once they took a flash at this musician's phiz. His "sad" expression as he lost himself in the music only heightened the effect.

The result is, as a bass violinist he lost his job, but one of the assistant directors thinks so well of the funny-face chap's comedy ability he is peddling him to comedy film producers.

Syrian Wants Agency

Washington, March 25.

A firm in Syria wants to act as agent in that country for American produced motion pictures. A special inquiry has come to the Department of Commerce which requests that American producers and distributors communicate with the department, using a code number given the case (9603), in replying.

The firm specifically asks for films coming under the heading of "War, adventure, comedy and drama."

EXHIBITORS PLAN FOR COMBINED BUILDING

Clubhouse With Portion For Film Concerns—Must Move From Mecca Bldg.

Exhibitors are to have their own club building to be run on business lines. The building formerly occupied by the Automobile Club of America in West 54th street is said to be where the promoters would like to locate.

The film concerns will be forced to vacate the Mecca bulding shortly, or at least unable to store any film there and this will create a demand for a building where they will be able to hold all branches of their business together. Several of the present tenants of 1600 Broadway have already requested reservations for space in the building.

The cost of the building to the Theatre Owners' Chamber of Commerce would be in the neighborhood of $125,000 a year and the rental possibilities would bring in approximately $160,000 annually without any charge to the organization which they may retain for their executive offices.

It will be some weeks before a final decision is made in the matter.

TWO COAST MARRIAGES

Los Angeles, March 25.

Inez MacDonnell film player was married Saturday to Dr. Frank M. Wilson, surgeon for the Southern Pacific.

Alice Lake was married to Robert Williams, actor, Saturday. The ceremony was performed at the home of Viola Dana at Hollywood.

ART ACORD'S IDEA OF MARRIED LIFE

Wife, in Divorce Action, Tells It—Enter Home Drunk or Not at All

Los Angeles, March 25.

Claiming Art Acord, film star, deserted her Christmas day, 1922, and that he had frequently entertained Louise Lorraine, picture actress, Edna Mae Acord has filed suit for divorce on grounds of desertion in the superior court, asking $100 a week as temporary alimony.

The plaintiff says Acord told her it was a mistake for a man to marry and remain in pictures. When Acord left he exited with the statement it would cost $10 to send him a postal card.

The complaint alleges Acord would either come home drunk or fail to return at all for five or ten days at a stretch while the couple were living together. It further states Universal paid him $1,000 weekly as salary.

Acord is reported to be in South America, but his wife's attorney claims he is somewhere in this city.

CENSOR BILLS

Reported Against in Mississippi; Killed in Kentucky and Oklahoma

Jackson, Miss., March 25.

The sub-committee of the committee on education in the House reported unanimously yesterday against the proposed censorship bill now before the legislature. The full committee is expected to vote on the measure the latter part of this week.

Motion picture censorship bills died in committees in the Kentucky and Oklahoma legislatures, which adjourned last Saturday night.

The fight against censorship in Kentucky this year was unusually bitter, as the bills had been introduced in both branches by the leaders of the Assembly.

SAM GOLDWYN'S QUEST

Los Angeles, March 25.

Sam Goldwyn left today for New York to secure a successor to Barney Bernard for the "Potash and Perlmutter" production scheduled to get under way May 1.

Francis Marion is now making the adaption and Al Green will direct.

F. P. LETS VALENTINO SPECIAL GO STRAIGHT TO EXHIBITORS

Reported Booked for Run of Three Weeks at Strand, New York, Under Guarantee—"Monsieur Beaucaire" with Sheik Needs No Special Plugging

One of the biggest wallops that has come along in the picture industry since the famous closing order issued by Famous Players-Lasky is that the Rodolph Valentino production "Monseiur Beaucaire" which is now being made at the Famous Players Long Island studio is to be shown at the Strand theatre.

A contract for that run is reported as signed last Friday whereby the Strand guarantees a three week's run for the production, playing the picture on a percentage basis with the producers getting a guarantee that their share shall not be less than $30,000.

Last night Joseph Plunkett at the Strand denied the deal had been closed but stated that he hoped to get the picture. He would not confirm the terms of the contract for the engagement.

Thus far the cost on "Monsieur Beaucaire" has run to $410,000, up to the finishing of the French sequence of the production. Sidney Olcott who is directing started on the English sequence this week. A remarkable phase of the shooting of the production is that Harry Fishback the cameraman who is handling the production is shooting it entirely in soft focus. This is the first time that this has been attempted on an entire production.

Famous Players figures evidently that they will be able to get a walloping sale out of Valentino direct to the exhibitors without the prestige of an extended Broadway run at advanced box office prices or road showing the production. Incidentally they also figure that it will mean a quick return on their investment from the first run houses of the country, for if it is possible to put over a three week's run at the Strand in New York here is no doubt they will be able to duplicate that feat in a great many of the other first run houses in key cities.

At the time Plunkett denied the report he had closed for Valentino, he admited he had completed arrangements with the Pathe people for the showing of the new Harold Lloyd feature "Girl Shy" at his house.

Just when "Monseiur Beaucaire" will be ready for release is a question. It is certain the picture will not be ready until about June 1. The Strand is booked solid through May and there are two pictures already in for June. Possibly "Beaucaire" would be run the last two weeks in June and the first in July.

The Strand hasn't played a Famous Players production in years; practically not since the formation of the First National for which organization it holds the New York re-release franchise.

WILL HAYS AGAIN CALLED BY SENATE; JOE WEBER MAY BE SUMMONED SOON

"The General" Wanted for Knowledge of Alleged Outside Interests in Texas Land Fraud Probe—Further Action May Be Taken on Weber Angle

Variety-Clipper Bureau,
Evans Bldg., Washington,
March 25.

Will Hays has been called again in the investigation of the Texas land frauds. This time the Senate investigating committee wants to know about the alleged outside influences and their interference with the department's fraud inquiry.

Chief Postoffice Inspector Simmonds told the committee that Creager had talked with Hayes about the investigation and that it was Creager who said that Donaldson was prejudiced and over-enthusiastic, with the result that Inspector Donaldson was relieved.

Recent developments before the Senate Committee investigating the conduct of Harry M. Daugherty as Attorney General indicate that Joe Weber of Weber and Fields will be brought to Washington to appear before the committee and tell his version of the alleged conspiracy, as recounted by Roxie Stinson, former wife of Jess Smith, to get Weber's brother-in-law out of jail.

Following the announcement yesterday that further hearings would not be held until Wednesday morning due to the illness of Senator Wheeler, inquiry was made at the Senator's office concerning what further action would be taken on the Joe Weber angle of the investigation. It was definitely stated that Mr. Weber would assuredly be subpoenaed, but as to whether the subpoena would be issued by the propsecuting faction, that of the Wheeler Committee or by the defense (the lawyers sitting in on the hearings for Harry M. Daugherty) the spokesman for Senator Wheeler would not state. This same spokesman said that Mr. Weber would undoubtedly be called in the very near future.

Joe Weber's account of the reported conversations between himself and Jesse Smith are awaited with interest here, particularly among the local newspaper men. They seemingly see an angle here that will "pep" up their stories.

Another recent development is the non-appearance of Jap Muma, styled by other witnesses as "the master mind" in engineering the deal to put across the Dempsey-Carpentier fight films throughout the country. Muma was called last week and did not respond, with the committee waiting 15 minutes for his appearance before proceeding with another witness. That Jap Muma will now refuse to testify because of the chain of evidence presented, is the belief here of those closely watching the hearings.

Out of the mass of highly colored and startling testimony presented during the past week that of Tex Rickard, John Goroni and Miss Roxie Stinson stands out.

Tex. Rickard tested the credulity of the Senatorial Committee, particularly Senator Wheeler, when Rickard testified that he believed Jap Muma when Muma made the statement that a bill repealing the present law against the transportation of fight films in interstate commerce could be gotten through Congress within two weeks! Senator wheeler asked Rickard if he truly thought that such a measure could be gotten through the House of Representatives, then the Senate and finally have the President's signature attached thereto within such a brief period, to which Rickard calmly and earnestly stated, "Yes sir."

Other witnesses have testified that Rickard told them that "everything was fixed in Washington" for the showing of the film throughout the country.

The committee accused Rickard of hiding behind the disabled soldiers when the witness endeavored to explain why he first transported the film out of New Jersey. In spite of their ridicule he stuck to it and finally got his story across, that the veterans had so urgedly sought the showing of the film that he finally consented and when arrested and threatened with prosecution he stated to Col. Hayward, the District Attorney, that if he were let alone he would return the film to New Jersey and never bring it out again.

This was refused, a fine was collected, which totaled $1,000 and then Rickard proceeded to show the film, first he stated to get his $1,000 back and second, because his lawyers advised him that no further action could be brought against him after the payment of the first fine.

Rickard verified various other testimony previously given as to the splits of the profits from the film, and why these splits were made.

A statement from a firm of public accountants was presented to the committee by Rickard, which though only covering from the time of the fight through Oct. 28, 1921, a period of practically four months, Mr. Rickard stated no further earnings of any consequence were made beyond that period of time. Rickard did claim, however, that Quinby, the producer of the film, took a year's sojourn in Europe without making a final accounting on the profits of the film.

Clean Breast

The sensational "clean breast of all details" of the liquor deals in New York as told by John Goroni, a wholesale drug man, tied this same group of men, with the exception of Jap Muma, up in the liquor deals. William Orr, who "saw" the censors of the fight film, was stated to be by Goroni the recipient of some $50,000, while Orr's partner, Owen Murphy, was given $150,000 in payment from the bootleggers for illegal withdrawal permits for whisky from the warehouses all over the country.

A man named Paul Lundy, styled by Goroni as a vaudeville agent in New York (no such agent is known there), was the go-between for Orr. Goroni stating that when he couldn't get permits legally Lundy came to him stating that should he, Goroni, desire to get these held-up cases through, he should see Orr Goroni did, adding that he wished he had cut his right arm off before he did any business with that "Columbus crowd," of which Orr, Mannington, and others in the deal were referred to by the witness.

Miss Stinson when returning to the stand Saturday created sensation after sensation, first telling of an alleged frame-up in Cleveland against her and following up with reported offers of money for her silence, and a general denial of the charges made against her by Harry Daugherty following her first appearance before the committee.

Will Hays paid Washington a flying visit to appear before the oil investigating committee. He denied flatly that Harry Sinclair had given oil stock to clear up the Republican party's deficit following the 1920 campaign, but did admit afterward that Sinclair contributed $75,000 toward the fund.

Martin W. Littleton took the "wind out of the sails" of the oil investigating committee when he refused to let Sinclair, as his client, testify before the committee. Littleton put forth arguments as to why Sinclair did not have to testify, and up to this writing has been successful, although now the committtee is proposing either court or Senate action to force Sinclair to testify.

NEW ENGLAND MANAGER'S PROLOGS—REASONABLE IN COST

Picture Houses Trying to Find Substitutes for Vaudeville as Extra Attractions—Song Plugger and Illustrated Songs Not Being Handled to Advantage of Theatres

Boston, March 25.

Inexpensive, but at the same time more or less effective prologs now are being used by managers of many picture theatres throughout the New England States as a means of bolstering up business without resorting to the introduction of vaudeville, the cost of which has proved prohibitive in connection with super-features.

Overcoming the cost of stagehands the managers are utilizing one side of the stages, for it is those managers with houses which have a stage that have swung around to the idea of the prolog, for the appearance of their soloist or soloists and also for the placing of a set piece of scenery to serve as an atmospheric background.

The most common procedure, a survey in certain sections of New England shows, is to "sandbag" a drop so that one man can lower and raise it in front of the picture screen and then either illuminate the stage with the foot and border lights or merely by means of a spotlight operated from the picture machine booth.

Some of the managers are attaining a considerable degree of "atmosphere" to precede the presentation of their feature pictures through the medium of the prolog, presenting one or more singers, though it usually is only one, to sing a song pertinent to the feature, such as a number written especially for the picture or one taken from the themes which prevail throughout the music score for the film.

An example of the way one New England manager is putting on a prolog at a minimum of cost is shown in the presentations being arranged for the State, New Bedford, Mass., by John W. Hawkins, general manager of the Allen chain of eight film theatres.

This is what Mr. Hawkins did for "The White Sister." The setting for the prolog was completed when a regulation wood drop was lowered in front of the picture screen. On one side of the stage were two wood wings and on the opposite side a small altar, such as is found along the highways of France and Italy, with a railing in front of it. It was about as large as a wing from a center-door fancy set and in the center at the top was an opening in which was placed a crucifix. During the presentation of the prologs it was illuminated by a light suspended over it. The light fixture, however, was concealed.

The prolog was opened with the organist playing the chimes; a soloist garbed in the white gown of a nun entered and took her place inside the rail before the altar. She knelt as if in prayer and when turning to face the audience began to sing "Ava Maria." Upon the conclusion of this number she again faced the altar and knelt. The next number was "The Rosary," at the conclusion of which she slowly left the stage, amid the sound of chimes from the organ.

The soloist was one of the students of the State School of Theatrical Presentation, conducted under the supervision of E. Flat Bent, the State organ master, and the only cost of her appearance at three shows daily for seven days was for the nun's costume. Students of the school are coached and then permitted to make their stage debut at the State.

In Portland, Me., William E. Reeves, manager of the Strand, features from time to time, in addition to soloists, a prolog number in which the spirit of the music accompanying the feature picture is interpreted by ballets in which

(Continued on page 42)

Picture Vs. Baseball

Frankfort, N. Y., March 25.

This town wants Sunday baseball, but is opposed to Sabbath Day pictures. The matter was put to the voters last week, and the movie proposition suffered its second defeat.

On the other hand, the national game was welcomed for the Sabbath by a large majority.

PICTURE NEEDED "BUMS" COPS GOT TOO MANY

Police Round Up 82 Homeless, but 25 Needed—Some Had Other Jobs Waiting

San Francisco, March 25.

San Francisco "bums" and a lot who are not "bums," but just workingmen down on their luck and forced to seek shelter in a rescue mission, feel they have a legitimate kick against the San Francisco police, and particularly Graf Productions Inc., a film-producing organization seeking real local color and types for "A Wise Son," in which Bryant Washburn and Alec B. Francis are featured.

The film has been in the process of making for the past three or four weeks, with most of the "shooting" in San Francisco. Many of the sequences of the story relate to the down-and-out days of "Old Tim," the character taken by Francis.

The Grafs and their director, Phil Rosen, first appealed to Police Judge Sylvain J. Lazarus. Judge Lazarus didn't have enough "bums" in stock to supply the demand, so he suggested to Police Captain Goff that the necessary quota of flotsam and jetsam be rounded up and given the choice of $3 a day as a movie extra or a stay in the hoosgow. Goff is a man of few words and much action. He passed the word to two of his men, and that was enough.

At 6 o'clock in the morning a fleet of patrol wagons was backed up to the front door of the Calvary Rescue Mission, where a guy down on his luck can get a bowl of soup, a blanket and six feet of floor space. Eighty-two men were hustled out of their blankets herded into the wagons, taken to the police station and booked for vagrancy. But it wasn't vagrancy they were wanted for—it was the movies. Many of the bunch had jobs in sight to which they were to report that day.

The movie director picked 25 and the others were turned loose. The protests of the men who were robbed of a chance to get a day's work fell on deaf ears, and they were told to take the air.

The cops had to come to the aid of the movie men a second time, when, on the following night, during the staging of a street fight near the waterfront, the extras took the affair seriously, and before long a merry, honest-to-goodness riot and battle-royal was in progress.

LOOKING FOR "BICYCLING"

Smaller Picture Theatres Suspected of Cheating Renters

The smaller film houses in the out-lying districts have reverted back to a practice more or less permissible in the early days, but long since been prohibited.

It is that of interchanging films and giving double bills without the formality of renting the additional feature.

Exchanges are reported employing "spotters" to check up on these showings.

Exchanges are of the opinion that offenders can be prosecuted, under the piracy act. Before they have been content to charge regular rental fees and let it go.

This practice out of town is known as "bicycling."

Two More in Berkeley

San Francisco, March 25.

The West Coast Theatres, Inc., has added two new houses to its growing chain of theatres in California through the purchase of the "U. C." and Berkeley in Berkeley, Cal. Two houses previously were operated by private interests.

The West Coast people already had one theatre in the college town.

COAST INDEPENDENTS ORGANIZED BY BRANDT

Four New Members Join Independent Organization Linking East and West

Los Angeles, March 25.

Four new producing members were added to the ranks of the Independent Motion Picture Producers' and Distributors' Assn. at a meeting called for that purpose by Joe Brandt, who came here to organize a West Coast unit. This makes a total of seven West Coast producers.

There were ten independent producers present at the meeting, and in addition to the four that joined the ranks of the association several indicated that they would join in the near future. The annual dues are $600.

Brandt in his talk pointed out the necessity of a West Coast unit and declared that with it acting in conjunction with the Eastern producing members would give the association the prestige and scope it required to compete with the program and other releasing organization. He also stated that through organization the undesirable and "wild cat" producing and distributing organizations which had been the "thorn in the sides" of the Independent Producers and Distributors would be driven from the field. An annual output of from 75 to 80 releases a year was suggested by him.

The co-operative working of the unit of producers he also claimed would be a means of eliminating confliction in type and style of productions here, as well as being the means of developing new stars and directors for the independent market.

He declared that the belief among the exhibitors around the country was that the independent producers' entire output consisted of nothing but "horse-hoppers" and "jumping jacks," which are the trade names respectively for "Western" and melodramatic productions. This, he said, was not true, for during the past year the independent producers have been turning out some very commendable features.

Following the talk by Brandt and general discussion of the problem by those present, the Sanford Productions, Eddie Lyons Productions, Mission Film Corporation and Sunset Productions joined the organization.

Abraham Carlos, head of Carlos Productions, declared that he found it quite disastrous to be an independent producer. He stated that he had spent one year and $300,000 trying it and found it necessary to give his product to an organized releasing organization. He also declared that it was his belief that the independent producer could not spend more than $10,000 in making a production, as the exhibitors figured regardless of its merits an independent release was a cheap one and must be purchased cheaper than the program or other releases.

Prior to the conclusion of the meeting Brandt stated he would remain here for another ten days or more, during which time he would appoint a representative to look out for the interest of the association on the West Coast.

YOUNG JONES IN CHARGE

Son Successfully Conducted Big Business in Father's Absence

Chicago, March 25.

Aaron J. Jones and Adolph Linick returned to Chicago on the California Limited today after spending the winter on the coast estate recently purchased by Linick from Anna Q. Nilsson. Peter J. Schaefer will return the same day from the south.

During the absence of the senior members of the firm, the entire responsibilities of the big business was in the hands of young John J. Jones, vice-president and son of Aaron J. Jones. The winter season just passed is reported the most successful in the history of the firm and young Jones is being congratulated on his administrative ability.

VIGNOLA, METRO DIRECTOR

Robert G. Vignola has sidestepped his own film producing company to direct for Metro.

OUT WEDNESDAY VARIETY CLIPPER OUT THURSDAY

TIMES SQUARE DAILY

VOL. II. No. 22 NEW YORK, TUESDAY, MARCH 25, 1924 PRICE 2 CENTS

'EVENING PRESS' TITLE OF THE NEW PAPER?

Frank Vanderlip Millions May Be Behind It—Other Rumors

It is now reported that one of the two new evening papers for New York may be called "The Morning Press."

There is said to be a backroll of $7,000,000 behind the venture and the Frank Vanderlip millions may be called upon, according to the story.

It is not reported whether Jason Rogers' idea published rumored in connection with one of the two new dailies is to be associated with the so-called "Vanderlip paper" but the newspaper witnesses say he is. They also claim it was in error to have connected Rogers with western capital.

The reference to western capital was inserted by many to have meant the Chicago "Tribune" which controls the New York "Daily News".

This rumore to be refuted, however by still another story, that the Chicago "Trib" has the intention of establishing before April 1 a late morning edition of the "News", making the evening edition along the line of the ships daily tonight.

The paper around as Vanderlip's has regrettably been around New York within the week leaving for special feature stuff. What it can do for news service is vague.

Mooney is reported to control in New York the United Press through "The Sun," while the A. P. and International are severally tied up. The "Leaders" of Philly are held by Curtis who would throw that service to his recently acquired New York "Evening Post" and about the only other source, other than Scripps Block (N. E. A.), would be the Chicago "Trib," unlikely to release for New York if it contemplates two daily News" sheets.

Frank Vanderlip is the record broker who clearly hit the front pages with a bloop when he announced some months ago to public.

Diamond in Jane's Tooth; No Gold for Taxi Driver

Jane McLaughlin, 40, of 404 8th avenue who told Magistrate Grosscup in West Side Court that she was a member of the cast of "Aribia and Medea" received a suspended sentence when she was arraigned on a charge of failing to pay a taxicab bill of $1.40.

Miss McLaughlin was permitted to go after she had paid the bill. She claimed hungry upon the stand, and showed a diamond setting in her front teeth, saying she was overcharged and for that reason had refused to pay.

Hotel Joyce Sold for $110,000

The Hotel Joyce was reported sold yesterday to an assumed purchaser for $110,000.

It is on West 72d street and will be renamed.

10 DAYS AND $3601

Stock Players Discovers How Tough New Orleans Is

New Orleans, March 24.

Lester Al. Smith, formerly of the Stock Players at the St. Charles theatre and arrested several weeks ago charged with violation of the Blind and Volstead acts through his maintenance of a private cabaret, was arraigned before Judge Schenkel of the First Criminal Court.

Smith was sentenced to serve 10 days in prison and fined $360 in lieu of his not paying his fine. Smith will be compelled to serve 30 days additional.

At the time Smith was arrested his place was crowded with theatrical folk. They were dismissed by the Court after receiving a lecture.

'ABIE'S' 28 WEEKS CLEVELAND RUN

Cleveland, March 24.

Anne Nichols' "Abie's Irish Rose" closed Saturday at the Colonial after a run of 28 weeks in that house.

"The Bell" opened at the Colonial last night for a limited stay.

GARDEN'S FAREWELL

Chicago Opera Ends Tour—18 Cities and 10,000 Miles

Kansas City, March 23.

Mary Garden made her final appearance in opera outside of Chicago when she appeared in "Salome" here this afternoon. She announces that this is her farewell tour. She is under contract for next Chicago season. After that she will go to her summer home in Monte Carlo.

Thinkout—In One Week!

New Orleans, March 21.

"So This Is London" opening at the Tulane Sunday night and the show did a rave over it. So with the raving and the newspaper notices it is predicted that a $10,000 gross will be reached.

Beck's West Side Theatre

Martin Beck's theatre, spotted on 44th street on the Hudson river side of Eighth avenue, is to be called the West Side theatre.

The steel frame for the house is being set into place.

Suzanne Sheldon Dies

London, March 24.

Suzanne Sheldon, actress of note and former wife of Bob Hilliary, died here of pneumonia. Miss Sheldon was 40.

Mrs. Leslie Carter for Vaude

Mrs. Leslie Carter opened in Utica, Dallas last Saturday on Sunday and will next play over the Keith circuit in a playlet opening at the Palace in April.

INDIANA NAMES 22 PAPERS AS "IMPROPER LITERATURE" —STEPS TO PROHIBIT SALE

State's Attorney General Instructs County Prosecutors—Dealers to Be Advised Not to Handle Banned Periodicals—Statute May Be Invoked—Parents and Teachers' Federation Behind Campaign

Bernard's Last Words

Friends who were at the bed side of Barney Bernard at the time of his death claim the comedian's last words were a plea for the establishment of a benevolent fund to be run in conjunction with the Actors' Equity, and which would care for mothers and wives of actors who died in destitute circumstances.

Just before coming his eyes for the final sleep, Mr. Bernard said he would start a fund of the men with $1,000.

Friends of the comedian say they will carry it through as a tribute.

GILDA GRAY'S HEAVY STUFF

No More Frothy Fun and Frolic—Will Head Own Stock Company

Gilda Gray is sharing the shimmy for the last time.

Reports have it that the main reason for her having quit the touring Ziegfeld "Follies" was to get away from the frothy fun and frolic.

Gilda is going to head a stock of her own in Milwaukee and intends to develop vaudeville in a skit called "Dust Performances." The latter is to be divided into a series of episodes, with Gilda giving her own interpretations of Kiki, "Anna Christie" and "Red Light Annie."

LONDON STRIKE HITS THEATRES

Omnibus Tie-Up Serious for Box Office Throughout City

London, March 24.

The bus strike is seriously affecting the London theatres.

Over 3,000 omnibuses are idle.

ODA WITH 5,000,000 YEN AFTER AMERICAN FILMS

Wife Came Along With Him — Said to Be Japan's Prettiest Geisha

San Francisco, March 19.

Mrs. Sumiko Oka, formerly Toroka, said to be Japan's prettiest geisha girl and movie actress, returned to Japanese film productions, has arrived here for a close study of American screen stars. She is accompanied by her husband, a co-director of the Imperial Cinema Players.

Oda is reported to be one of the most important film distributors in Japan and is on his way to New York to arrange for a greater showing of American film in Japan.

Oda is discussing his plans said: "We think so highly of American film plays and actors in Japan that we are planning to spend 1,000,000 yen to arrange for the distribution of pictures from the United States. It is likely that American plays and players soon will be as well known in Yokohama and Tokio as they are in this country."

TITLES OF PAPERS

Indianapolis, March 24.

Indiana's Attorney General, U. S. Lesh, has requested all county prosecutors to stop the sale of 22 publications described as "improper literature."

The prosecutors are instructed to inform dealers not to handle the papers, and if the dealers refuse, to prosecute them under the state law prohibiting the distribution of "improper literature."

The Indiana Parent-Teacher Federation brought the matter to the attention of the Attorney General.

Among the publications named in the letter are "Hot Dog," "True Stories," "Bloody Stories," "Telling Tales," "Dirty Stories," "Real Life," "Secrets," "True Confessions," "True Stories," "Dream World," "True Stories," "Midnight Stories," "Big Time," "Follies," "Follies," "Cover Stories," "Life Stories," "Happy Hours."

RINGLING GRABS SELLS-FLOTO BOSTON DATE

R. B. & B. Starts This Year Memorial Week Instead of Bunker Hill Week

Boston, March 24.

The Ringling-Barnum-Bailey big top will hit town a week earlier than usual, Monday, April 28, instead of the usual week, Bunker Hill week, as the Ringling-Barnum-Bailey circus will open here for the first time in the Sellts-Floto date.

The Ringling-Barnum-Bailey big top will hit town a week earlier than usual, Monday, April 28, instead of the usual week, Bunker Hill week, as the Ringling-Barnum-Bailey circus will open here for the first time in the Sellts-Floto date.

With the big show throwing a 10-car circus on the lots against the S. F. the effect on the business of the smaller outfit is expected to be considerable. The shift of the Ringling plans will put their show in the territory six weeks earlier than Barnum Bill Day (June 17).

George Collinwood Dead

New Orleans, March 24.

George Collinwood, 55 years old, press representative of the Orpheum and Poland, died of a paralytic stroke here. Internationally known as a newspaper man Collinwood had written for and edited papers around the world. He was highly thought of here, and the local theatre was crowded in a room at his wake.

A wife survives.

GILDA GRAY'S HEAVY STUFF

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Geban Pans "Follies"

Kansas City, March 24.

Kansas City audiences have been given a chance to see a burlesque of vaudeville comedians, but one comes George Geban, appearing at the New Isis last week and in a curtain speech, stating that Kansas City holds the critical record of the theatres, and that a audience anywhere else would be a rise elsewhere.

Geban said: "I know why Kansas City audiences are considerate to their theatrical celebrities. I saw Ziegfeld last Saturday to see what had been the Ziegfeld 'Follies' in New York. While I came out I had the Kansas City theatregoers viewpoint."

Hammerstein's Operetta

"Rose Marie" is the title of the operetta to be produced by Arthur Hammerstein. It is due at the Imperial Labor Day and will star Mary Ellis. The latter played a bit in "The Merry Widow" of Gershon Fisher in that she was in the Mitzi revues. Fisher opens before Easter delivery will stage "Rose Marie."

Julius Miko Gets 30 Days

New Haven, March 24.

Julius Miko, accordion to the police, an actor whose home is in Cleveland, was found guilty and sent to jail for 30 days in county jail for using slugs to defraud the telephone company.

STUDENTS TO APPEAR IN COURT

Assailants of Tucker Band Have Local Judge After Them

New Britain, March 24.

Twenty students of New Britain High School will be summoned to appear before the police court on March 29 in connection with the bombardment last Wednesday of a Tucker's band with decayed vegetables and hot fruit in retaliation for a trick played on the school the month prior of the same.

Charles O'Brien, 17, and Harold Dwight, 18 students, arrested in the theatre on the afternoon of the outrage, admitted the bombardment to police court Thursday morning.

Believing that the "party" at the theatre would be unmolested, the performers were merrily painted, the police and the attendants were caught up in the fun. It found that there were the exponents that afternoon.

Once More Hipp's Show Is Fine Throughout

One more the Hippodrome ends over a picture show.

Billy Bonnell's vaudeville experiment and Sargent and Marvin following hardly convert and incidental music well. Margo Waldron, in the grey suit, has her dance and Ruth Budd, in the blue, dances and tied up the show with the singing. When Reynolds and Dunegan appeared the audience was practically dating baby over and at the house—and Charlotte used a play for a change.

Dancing contests on and off, enormously popular, followed by the Four Cameron, doing dancing, and Bevering, singing, dancing and acrobatics all well. Bennett and Best and their act Bach act closed the 8th topping it off in a nicely business good.

"Hunchback" Big Draw at Proctors Fifth Avenue

It's not exclusive and pictures at Proctor's Fifth Avenue the first half—it's unusual and readable—for "The Hunchback of Notre Dame" is the big name of the bill with the vaudeville and a very good picture. Proctor was big with the picture as the draw.

Bit and Dora Ford closed the vaudeville and made a big hit with their dances applause.

Mabel Burke started it with a delightful songs. Dunham & White scored heavily opened with singing and dancing and instrumental stuff. Nevins & Gordon were child with a singing and talking act. Elizabeth Brice fourth with songs and Charles Irwin next to closing with a dancing that closed.

An extra evening of the "Hunchback" after the vaudeville held at about 8. Full house th.

Tuttle's $2,000 Judgment on Note

Joseph A. Abbey, the Grand street tailor, sued Jim Jeffries, the vaudeville agent $2,000 on a note July 6, 1922. It was due Dec. 6 but another Hollman or the vaudeville Ralph Cliffs made good on it, was started and judgment taken yesterday in the New York Supreme Court. The case was undefended.

Dallas, March 24.

Placing a firewall sign on the top of her four-year-old son, Winnie Parker left Los Angeles, Tex., to look for husband and the movie company they were appearing with at Corpus Christi, Tex.

The boy died the following day and was buried according to the arrangements his mother had made before she departed.

During the funeral the persons were giving a matinee performance at Corpus Christi.

The youngster had been taken ill at San Angelo some weeks ago while the company was playing in that town. He could not be taken along and his mother visited him as often as she could during the illness.

BERG INDICTED FOR ADMISSION TAX FAILURE

In Charge of Miles' Royal, Akron, O.—Failed to Account for $1,050

Cleveland, March 24.

Louis Berg, manager of the Miles Royal theatre in Akron, had been indicted by the Federal grand jury through failure to account for admission tax amounting to $1,050.

Berg was indicted under the name Louis Kronberg.

STATE'S THREE NAMES

Valentina, Lauretta Taylor and Will Morrissey

The names of Lauretta Taylor, Rodolph Valentino and Will Morrissey are featured at the State this week and are the most successful in drawing a full-fledged crowd. In rather a delineated group for Will to be found, but he made broadcasting from WHN has gone from a star of admirers. Miss Taylor's "Harvest" was the feature, and Rudy's "Society Symphony" a relief of some years ago.

Morrissey is indeed all over the stage and secured the plaudits. John Irving Fisher and three beauties build up the Three Little Sweethearts in his routine. Fisher's "Wanna" seven Russian Sailors with the ultimate word in floor work proved to be a crowd-pleaser.

The rest of the show was just about average, leading Armond & Lenore, Hazel Crosby Musical Arrow and the Sylvias.

Guests in Special Cars

A special car carrying the Keith office contingent left the Pennsylvania station for Philadelphia yesterday morning to attend the opening of the New Earle, Philadelphia, Keith's Orpheum vaudeville and pictures.

Picture days are represented, the Palace for Philadelphia contingent.

Mellie's Daughter in R. T.

Tomorrow Nellie Revell is going to see her daughter Mrs. Dude Flatbush.

Mrs. Flatbush is on her way from Indianapolis. It has been a long time since she saw her mother. Her husband is recovering almost as remarkable as has been Mellie's.

Brooks and Van Gun

Allan Brooks and Billy B. Van have dropped out of the cast of "Keep Cool," the revue being produced by G. A. Xedoff and Paul Lynde.

Eddie Sullivan, treasurer of the Garrick left New York for Sarnoff Lake yesterday, where he will spend the next four weeks on an extra earning from a bronchial attack.

EDITH KELLY WANTS $50,000,000 OF GOULD'S WEALTH; CASE READY

Scion of Famous Family Was Divorced From Her in 1919—Adjustment Now Being Made—Edith Lists Her Wants and They're Real Ones

Paris, March 24.

Above $50,000,000 will be claimed by Edith Kelly as her half share of the property of her former husband, Frank Jay Gould, who obtained a divorce against her in France in 1919. The case is ready for trial.

Of the property in France Miss Kelly, in her suit, asks for half of the daughter of Jackson Griffith valued at 1,000,000 francs, a chateau at Bellifilles, $4,000,000, a hotel in Paris, 1,000,000, and share in the Magador Theatre, 1,000,000, so that in this country, where she is first belonging the action she lays claim to 10,000,000 francs.

Three Months Ago

Boston' John made a speech yesterday at the Palace on behalf of himself and Ann Pennington saying it was "pretty good for a little people." A daily carried the news of their marriage and as a result of that about three months.

Whether it is or is not John not chosen to reside at the Gotham hotel while little Ann is faithful to the Algonquin as her domicile.

Maybe the Phone Home who "The authorities and her lobby agreed to live in separate establishments for a time and relate it works out just right.

It looked for a time yesterday as though Miss Pennington and John would not open for their one week vaudeville pinage.

The Ziegfeld Radio Board of the booking and as the result of John playing Ziegfeld "Follies" Singer turned up when informed of the Keith booking.

It was a great day for the Postal Telegraph.

The Keith office held a pay of play contract with Pennington and John for the week at a reported salary of $2,000. It is said the act informed Ziegfeld they would be liable for the salaries of failed to appear at the Palace as they would play regardless.

Pennington and John are booked in the "Follies" which charges a $3.90 top as against $2.10 at the Palace a few blocks above.

The co-booking necessitated management switching around of the "Follies" numbers to enable the artists to make the Palace for a $2.10 appearance at night. The change involves slight alterations in Wednesday matinee at the New Amsterdam.

Many at Bernard Funeral

Several hundred persons from the theatrical world and others from various professions attended funeral services for Barney Bernard at the Central Congregational Synagogue yesterday.

Robert Stephen S. Wise paid a glowing tribute to the deceased actor and said he was one of the most popular and beloved of any on the stage.

Following the services the remains were taken to Washington Cemetery for interment.

Shubert, K. C., May Be Dark

Kansas City, March 24.

After "The Old Soak" leaves the Shubert April 5, the house may go dark. The film business in Kansas City has been good. "Kiki" is there this week.

Shortage of road attractions is the reported reason for the early closing.

Brandon Tynan in Bermuda

Brandon Tynan, vacationing in Bermuda, sends Gordon Gilmore, while he for Bermuda, today accompanied by his wife.

'PARASITES' GOT PLASTER SLAPPED

World's Worst's Reporter Has Loose Way Describing Important Event

"Parasites" rehearsing at an uptown rehearsal hall for the past seven weeks, did not pull out for its Pennsylvania opening yesterday. The rehearsal hall building attached the effects of the production for several weeks' rent due.

The production was to have gone out on the commonwealth plan, with Frank Sullivan, author of the piece, financing it to the extent of transportation and handling the company's business as well.

When the management of the rehearsal hall heard the company was leaving he slapped a plaster on the show's effects.

Samuels told the creditors of the company everything would be straightened out in a day or two.

PHONEY AND REAL RAID COINCIDE IN N. ORLEANS

Movie Actors in Oasis Get Real Excitement

New Orleans, March 24.

Considerable action here last night.

Coincidentally coincidence, too Captain Louis Peacock and a troupe of picture actors staged a raid on the Oasis Cafe (not joint with the manager of the cabaret consenting to their using his place for a lot of stuff. "Tipping" to the what more than of society, and so the revelry was begun.

And at he bought Captain O. D. Jackson and prohibition agents posted a real raid. Actors and sailors fled in terror. Cabaret were overturned and so were glasses were hurt. Lights were extinguished and the shooting could be heard for blocks.

Captain Jackson and his agents assured lots of "evidence," they said. Raid will appear in movies. Captain Peacock will stack in the studio for his cabaret stuff here shortly.

"Two Strangers" at P. & J.

"Two Strangers From Nowhere," which will feature Fritz Leiber and Claire Eames, will open at the Plymouth Cons. next Monday. It will debut on Broadway at the Punch and Judy, April 7.

The play broke has been named for five weeks.

Swell Guy, Karl Kitchen

The World's Worst got a great plug in the Metropolitan Section of the "Sunday World" in Karl Kitchen's yarn about Broadway angels flopping instead of flapping the cushion.

Karl was interviewing a broad-minded girl of the chorus who was going from the speakers. Karl mentioned she was reading the "Times Square Daily."

TOM DUNVILLE'S BODY FOUND IN THAMES

Well Known English Red-Nose Comic—Unable to Secure Contracts

London, March 24.

The body of Tom Dunville was found floating in the Thames.

It indicated suicide by the prominent red nose comic.

Dunville is said to have been brooding over his inability to secure new contracts.

S. B.'S NEW CALLIOPE

Tried Out in Garden—Is the Biggest Ever

The Ringling-Barnum-Bailey circus has a new combination band wagon and calliope which is the biggest ever built. It was given its first official test in the Garden this week.

The former calliope was destroyed by fire at the winter quarters in Bridgeport a couple of months ago. The new calliope was built to order for the show by the Pneumatic Calliope Co. of Newark, N. J., and it was tested out by Joseph E. Cox, general manager of the company, last Tuesday. It has a four-octave range.

BOURKE SELLS OUT

Gets $25,000 for Interest in Hawthorne Track

Chicago, March 24.

Tom E. Bourke, former newspaper editor here and promoter of the Hawthorne race track, which raised turf sport in Chicago two years ago, has sold his interest in the track to Judge Murphy.

Bourke, it is said, got $18,000 cash and will receive $1,000 annually for the next three years.

Tommy Shanley's Restaurant

The four-story building, Nos. 41 to 45 West 47th street, has been leased for 21 years by Tom Shanley.

Tommy Shanley will convert the ground floor (street level) front into a restaurant. Shanley's restaurant nothing about May 1.

For many years Tommy managed his father's famous Shanley's Restaurant in the Putnam Building.

Casting "The Bridegroom"

Joseph E. Shea has begun assembling a cast for "The Bridegroom," a new comedy by William J. Hurlbut, but which goes into rehearsal next week.

VERY PERSONAL

By EVERYBODY

Max Hart admits the only thing he held out for himself in his settlement with Madge Hart, his wife, was an auto his wife had got sewed of.

Marty Herman is always most proud of the latest novelty that catches his attention. He's got a new one that should interest the Theatricals. "Tips" and all other gamblers. It is an ebony box, with seven ivory (which) racks of checks or markers. The latter are metal, enameled in blue, red and white, and there is a hole in the middle so that the checks may be slipped over either one of the three little upright rods which are the main idea of the racks.

Will Rogers is coaxing Bert in John, having promised to rush Fred Stone and Dorothy, which he is adding to one in "Tantalizing Stone." It is just rumored Rogers will be in the new "Follies," there being some question about his release from picture contracts.

NEW YORK THEATRES

NEW AMSTERDAM — NOW — ENTIRELY NEW ZIEGFELD FOLLIES

EARL CARROLL THEATRE — ZIEGFELD PRODUCTION EDDIE CANTOR in "KID BOOTS" with MARY EATON

MOONLIGHT — LONGACRE THEATRE

COLONIAL — MILLER and LYLES "RUNNIN' WILD"

ELTINGE — SPRING CLEANING

GLOBE — FRED STONE in "STEPPING STONES" with DOROTHY STONE

7th APOLLO — HADGE KENNEDY POPPY W. C. FIELDS

KLAW — MEET THE WIFE

CAPITOL — "THE UNKNOWN PURPLE"

COLUMBIA — Bathing Beauties

Healey Lesses Gardens

THE SWAN — CORT

KNICKERBOCKER — "LOLLIPOP"

MUSIC BOX REVUE

"THE NERVOUS WRECK"

REPUBLIC — "ABIE'S IRISH ROSE"

Playhouse — THE SHOW-OFF

IN THE NEXT ROOM

PALACE

RIVERSIDE

B. F. KEITH'S HIPPODROME 1000 1000 Keith's Wonder Show

LIBERTY — DOUGLAS FAIRBANKS in "THE THIEF of BAGDAD"

Announcing ~ LILA LEE

Starring in a great series of feature productions for HODKINSON RELEASE

TIMES SQUARE

Published daily, excepting Wednesday and Sunday and holidays by SAM SILVERMAN 154 West 46th Street, New York, N. Y.

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TUESDAY, MARCH 25, 1924

Today's News As Found in the Dailies

Harry F. Sinclair Fears Gov't Jury Probe.

Harry F. Sinclair will face contempt proceedings ordered instituted yesterday by the Senate for his refusal to answer questions before the committee investigating the Teapot Dome oil transactions.

America Prelates Made Cardinals.

Archbishops Hayes and Mundelein, of New York and Chicago respectively, were elevated to cardinalate yesterday when Pope Pius conferred the secret consistory at the Vatican.

Anderson Fairly Tried Gov't Holds—Prison Term.

Supreme Court Justice Wagner ruled yesterday that William H. Anderson, former superintendent of the Anti-Saloon League of New York, had been fairly tried and justly convicted, and that he must shortly begin serving his sentence in Sing Sing.

Pullman Company Warns Of Many Card Sharps.

Declaring that there is more robbery by card sharps at the present time at any time within the last 4 years, the Pullman Company yesterday issued a warning from Chicago against jolting in card games with strangers while travelling.

Repairs on Leviathan.

With the damage done to her hull repaired, the Leviathan sailed for Boston and is now on her way to New York. Since February 25 the largest steamer has been in a south Brooklyn drydock as the result of her bumping a mooring in New York harbor.

Vare & Schenck in Court.

When Gus Vare and Joe Schenck appeared before Judge Garvin yesterday to answer charges of Disorderly conduct in the Silver Slipper, they both plead "not guilty." Then the judge told them that the case would be heard Friday.

Judge Gives Credit.

Yesterday, before Magistrate Cobb, Elton M. Ingram, of Teaneck, N. J., was able to pay out $41 of a $50 fine imposed for speeding. And the magistrate said that she could have until April 1 to pay over the other $9.

INCORPORATIONS

Albany, N. Y., March 24.

Locust Corporation, New York, theatrical, talking machines, pictures, 1,000 shares non par value. F. C. Kenton, G. L. Johnston, P. J. Cohen, Attorneys, Simpson, Thacher & Bartlett, 42 Cedar street.

Prism Screen Corporation, New York, picture screens, etc., 100 shares non par value. G. V. Mahan, T. H. Furniture, J. F. Chartrand (Attorneys, Lawyers Corporation Service, Inc., 34 West 44th street.)

Charleston, W. Va., March 24.

West Virginia Amusement Development Co., Charleston, W. Va., $75,000, exhibiting moving pictures (incorporators, J. A. Carter, C. E. Carter, Helena Woods, Roland Carter and R. H. Wood.

Arthur W. Stebbins & Co. Inc. Insurance Specialists to the Motion Picture and Theatrical Industry 1540 Broadway, N. Y. Bryant 3010

Nice to Be Important; P. O. Wants to Advertise

It's nice to be important, and the world's worst is commencing to realize it.

No more kidding—may one drop the title of the world's worst.

And all because the Post Office wants to know our circulation.

Probably the Post Office wants to advertise, there the usual way with a curing advertiser, always asking about circulation.

"Send us the Post Office advertising agent otherwise—send to after second hand stamps for sale.

The only annoying thing about the Post Office request for our circulation is that it came as a printed form. That doesn't sound so nice though we have been asserted as the P. O's exclusive medium.

Its all right, though, very agreeable to editing the business with another paper if not "Variety."

But just think of it, not 400 months old yet and an established institution like the Post Office wants to know all about us!

DYING SON LEFT BY MOTHER WHO JOINED OPERA TROUPE IN TEXAS

Mrs. Palmer Parker Left Four-Year-Old Son Day Before He Died—Arranged for Funeral and During Ceremonies Parents Were Playing

Dallas, March 24.

Placing a firewall sign on the top of her four-year-old son, Winnie Parker left Los Angeles, Tex., to look for husband and the movie company they were appearing with at Corpus Christi, Tex.

The boy died the following day and was buried according to the arrangements his mother had made before she departed.

During the funeral the persons were giving a matinee performance at Corpus Christi.

The youngster had been taken ill at San Angelo some weeks ago while the company was playing in that town. He could not be taken along and his mother visited him as often as she could during the illness.

"Across the Street" Looks Promising; at Hudson

"Across the Street" opened to considerable first-night enthusiasm at the Hudson last night. It is a presentation at the Mitchell Production, Inc., with Oliver Morosco (personal) for the backing company, the playwright and director, Mrs. Henry B. Harris, owner of the theatre, financially interested.

The author is Richard Purdy, vice President of the Hudson Trust Co., and remembered as the writer years ago of "Gallus, the Gladiator." This play which revived, appeared out of town some time ago as "Grand Street." On this occasion it has been playing weeks, two in Philadelphia and one in short stands. Robert Emmet Keane is featured.

The story is of the Saturday Evening Post type, though not of that origin. Absolutely alien, a matter of mortgages and loan, curiosity a three act operation. It tells of a young dry goods merchant who wants to be an editor and a young editor who wants to be a business man, swapping jobs and cleaning up the town and fortune and their sweethearts, all with light and frivolous with no unique effort at realism or even plausibility.

With four hundred of the cast playing only three second sections, the show was pretty generally good the night there early. The last act is played with the audience as the curtain is pulled on the entire cast of the characters coming down the aisles and some talking up from our 5 rows back. The Hudson was packed.

It is where Keane can down the aisle and sound the terrific has been changed, so that he can run to the stage to get it.

If New York does happens shall have spoken with more weight, do space so particular three or appeal this offering has a good chance. It can run on comparatively light weekly outlay back of the footlights and the theatre management understood should enjoy everything side, though it will scarcely climb up among the same women.

Palace Bill Long But Good; Three Highlights

A three-hour show at the Palace with Alex Pantagiles and Brooke John Hussom Sonny and Faiten & Marks registering as the high spots. Dunham good.

Pennington & John were the walkway opening over their stuff for a wow and not doing too much.

Jack Patton and Loretta Maxse registered in the grey spot with what is undoubtedly the most pretentious flash they ever had, its called "Home, Sweet Home" and is an architectural idea in scenery.

Sherman Dooley scored them up with her line of impersonations and Miss Maxse assisted by Beatrice Fields Charles Thorpe and Warner Gault.

Walter C. Kelly and them with his Virginia Judge impressions and Mr. and Mrs. James Barton also held their own in their usual skit.

The Wilton Sisters were the usual harmonizing trio they have always been. The remainder of the bill held Mann Lindsay and Quinn, the aforesaid gang, Williams & Taylor and the Four Admans.

'Man Who Ate Popemack' Sounds Good But Isn't

Originating from Times square to Greenwich Village and its cartoonist clique that made for strong, one would like to write that The Other Lane Players, Inc., with their one and subscription bill, "The Man Who Ate the Popemack," is something to reward the traveler. One would like to, but can't.

The piece, termed a "high-comedy in four acts," is by W. J. Turner, and no much pedigree. It does not interesting epigrams buried in an avalanche of talk.

The only purpose it serves is to introduce some novel lightings and a couple of interesting drapes as settings.

Clara stay is prolonged only to the hope something may come of it. All that does actually happen is a series of acrobatic corresponding on the "lets in" and "flash lines" terms of the moving, which constitutes the only action.

Carmody Bobbing

Chicago, March 24.

Tom Carmody, booking manager for the W. V. M. A., will substitute for General Manager Charles E. Bray during his two month vacation, beginning April 1.

Hart Case Discontinued

A formal order of discontinuance of the Modica Hart versus Max Hart suit was filed yesterday in the New York County Clerk's office.

Frozen Out Again

Captain Irving O'Hay and his pal, Brain Carr, will take to the road in their housekeeping Sixty-six route to the coast, next month. The car will be painted green and each door will bear the inscription, "Brain roads and written for 'Be Clipper'." "Clip roads and write for 'Variety'."

Not a word about the world's worst.

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Eddie Sullivan, treasurer of the Garrick left New York for Sarnoff Lake yesterday, where he will spend the next four weeks on an extra earning from a bronchial attack.

FAMOUS PLAYERS TO BUILD BROADCASTING STATION FOR THEIR N. Y. HOUSES

Proposed Plant at Long Island Will Aim For "Fan" Interest—Direct Wires Into Local Houses to Send Out Musical Programs—Own Stars to Talk Via the Ether.

DETAILS UNDER WAY

Famous Players-Lasky will enter radio as an important exploitation cog in its elaborate advertising machine.

For this purpose F. P. will erect a broadcasting station at its Long Island studio in Long Island City that will be as powerful as the strongest station in this country. Plans contemplate a direct wire into the Rialto, Rivoli and Criterion theatres in New York and broadcast the musical programs emanating either things.

An elaborate system of signing for "fan" interest will be gone after through the medium of personal chats by all the Famous Players screen luminaries.

The details are being worked out, particularly the question of direct wires.

From experience, independent broadcasting stations cannot obtain direct land wires because the telegraph and telephone companies both have radio subsidiaries, at the time the WJZ and WEAF, which makes such service "unavailable" to outsiders.

The details of licensing from the American Society of Composers, Authors and Publishers are also being taken up for the privilege of using all music without royalties.

GAYETY, PORTLAND, ME., ALLEGES OPPRESSION

Lessee Applies for Injunction—Prevented from Playing Vaude.

Portland, Me., March 21.

Counsel for Theodore F. Shaughnessy, lessee of the Gayety theatre, has filed a bill in the Supreme Judicial Court complaining against the action of Mayor Harry A. Brunsdorff, Chief of Police Elmer H. Winchester and members of the Portland City Council.

The bill asserts that through discriminatory action the lessee of the Gayety theatre is prevented from showing any form of theatrical entertainment other than burlesque.

Hearing in the matter has been set for March 28.

Christie Promotions

The Christie Film Corp. has announced the promotions of Earl Porter, second vice-president and treasurer, with William S. Hendricks, auditor for four years, to second.

Al Christie continues as president, Charles H. Christie as vice-president and general manager. Though the sole element Mr. Hoffman is continued a member of the board of directors.

Jersey Theatres Open Sunday

Nine theatres yesterday remained open in Passaic, near here, and one more closed.

The police took no action, saying they had noted the openings and would report them to the prosecutor.

The open theatres turned over a part of the proceeds to local charities.

"The Nth" Sold for Pictures

"The Nth," a Frederick Lonsdale adapted by Owen Davis for William A. Brady, was sold for pictures by Edgar Selwyn yesterday to Clark Thomas for the Cardinal Productions of Los Angeles. The price was not given but it is known that Brady had refused an offer of $10,000 recently.

Jackie Coogan at Orphan Child

San Francisco, March 24.

Jackie Coogan has been vacationing in San Francisco for several weeks, but now is back at work during a new story here. The script is by Willard Mack and the initial scenes were "shot" in front of the Hall of Justice.

In the picture Jackie plays the role of an orphan child, son of a police officer.

Sheehan Bus Friday

Winfield R. Sheehan on the "Berengaria" on Friday.

U 3-Shooting

Any conscientious good for the circus department of Universal is hung out open.

In latest yesterday was another movie-header sender about Art Lehman. It's some throw and three operations shows otherwise about getting at all, without one word in it about that Lehman.

The press department was the one who report that Lehman might shake up the same days, Lehman in the throw stories said he was glad the story was proofread.

But go all, all out on all.

Lehman would have felt the same if it had been about Smith.

INDIANAPOLIS HOLDS NEW FILM CO.

National Screen Players, Capital $100,000, Is Organized

Indianapolis, March 24.

Several Indianapolis business men have encouraged they have taken over the National Screen Players, formerly of New York, and intend to build a film city on the outskirts of this city. A temporary studio is in operation at 19 Dan Williams street.

A comedy, "The Adventurous Night," has been produced. Contract with a contract has been made with the Lee Brothers Corporation for distribution of 24 shorts and one feature. Opie Reader's "The Colonels."

Capital was announced as $100,000. Directors are: Frank R. Kirkbride, vice-president; C. A. Wolf, secretary, and R. W. Long, treasurer. Stockholders are: Frank C. Ellis, H. Hybert, L. R. Leonard, H. W. Leonard, C. A. Wolf, R. R. Kirkbride, D. R. Tucker, William Wilson and J. W. Spencer.

Daily rushes will be contracted for the road in "The Colonels," according to officers.

The organization plans to establish a "home club" out of which come talent for picture parts, and prizes with the same. Membership will be 100. Initiation fee will be $10 and dues $1 a month.

FOX'S 12 CO'S

At Work With Others Starting in April

Los Angeles, March 24.

The Fox studios appear to be most active at Hollywood with 12 companies working at the present time, and by the beginning of April is expected three or four more will start.

Productions under way include "The Man Who Came Back," by Kenneth Flyke, "The Trouble Shooter," by Lindsley Parsons, "Mark of Zorro," by Jack Gilbert, "The Strange Woman," with Shirley Mason, "The Last Man on Earth," by Jack Strauss, "Dancing Infernal," by Henry Otto, "Double Dealing," with Charles Jones, "Mohican," by Dearborn Cliff, a special feature entitled, by Jack Ford, and some one by Tom Buckingham, "The Man Without a Country," by Donald B. Lee, a feature directed by Lynn Reynolds, the direction of Lockhart Lorner, and a number of comedies under the direction of Henry Lehrman, Lee Moran, Ben Stoloff and George Marshall.

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Sheehan Bus Friday

Winfield R. Sheehan on the "Berengaria" on Friday.

O'NEIL-VIVIAN VERACITY UP

"Times" Man Source of Story of Sinclair $75,000 Gift to Republicans

Washington, March 24.

The source of the information regarding a supposed gift of Harry F. Sinclair of 75,000 shares of stock to one of the leaders of the Republican Campaign Committee seems to settle down to a question of veracity between Harold Vivian of the N. Y. "Times" staff, who testified before the Investigating Committee today, and Joseph E. O'Neil, attached to the Will H. Hays office.

Vivian testified today

BIG PICTURES SWAMPING TIMES SQ.; AND GETTING BIG MONEY, TOO

"Thief of Bagdad" Playing to Capacity—"Lilies of Field" Got $37,000—"America" Over $16,000—"Yolanda" Finishing Short Run

Broadway is being swamped with big pictures. From a box office angle both "The Thief of Bagdad" and "Secrets," which opened on Monday night of this week, look to be knockouts.

There was nothing startling in the figures of the regular run of picture houses during last week, except that the Capitol and the Strand ran about neck and neck, the former house with the second week of "The Gay White Way" getting $38,700, while the Strand with "Lilies of the Field' played to $37,623, the picture holding over for the second week there.

The next biggest money on Broadway was gotten by "A Society Scandal" at the Rialto in its second week on the street, $20,910, while "The Fighting Coward" at the Rivoli played to $19,919.

The claim made for "The Thief of Bagdad" at the Liberty was that the picture was going along at a $20,000 pace, with report saying the scale in force can gross about $16,000, and it will do that.

Yesterday the announcement was made that Mary Pickford in "Dorothy Vernon of Haddon Hall" will open at the Criterion May 5 following "The Covered Wagon." The United Artists issued the announcement for Miss Pickford.

Last week the receipts of "The Covered Wagon" fell off a little, tho take being $8,577, while at the Cohan "The Ten Commandments" very nearly got $16,000, the exact figures being $15,859. At the 44th Street the Griffith picture, "America," leaped somewhat, getting $16,198 last week, a jump of about $600.

"Yolanda," the new Marion Davies feature, finishes at the Cosmopolitan after a brief run, the house possibly going dark for a few weeks because of the lack of an attraction. The receipts last week were under $11,000, which means a loss in operation.

At the Lyric "The Name Is Woman" is in its final week. Last week, its third, it got around $6,900. "The Hoosier Schoolmaster" at the Cameo showed $4,442 last week.

Estimates for last week:

Astor—"Secrets" (First National); (Seats 1,131; $1.65). Opened Monday night; looks like a hit.

Cameo—"The Hoosier Schoolmaster" (Hodkinson); (549; 55-85). Did not hold up to the business that the house did the preceding week. Got $4,442. This week "His Darker Self."

Capitol—"The Gay White Way" (Goldwyn-Cosmopolitan); (5,300; 55-$1.65). The second week of the picture disappointed, showing a net of $38,700. The first week was terrific, with the picture doing $59,780, making a two weeks' figure of $98,480.

Cohan—"The Ten Commandments" (Paramount); (900; $1-$2). Dropped off just a few dollars last week, showing $15,959 as against $15,964 the week before.

Cosmopolitan—"Yolanda" (Cosmopolitan); (1,162; $1.50). Closes this week. Business has not been satisfactory and house may go dark for lack of attraction either film or legitimate. Got around $11,000 last week.

Criterion—"The Covered Wagon" (Paramount); (608; $1.50). Advertising "last weeks" will leave May 3. Mary Pickford's "Dorothy Vernon of Haddon Hall" due May 5. Got $8,577 last week.

44th Street—"America" (D. W. Griffith) (1,323; $1.50). Jumped somewhat in receipts last week, bettering the previous week by about $600, getting $16,198.

Liberty—"The Thief of Bagdad" (Fairbanks) (1,234; $1.50 - $2). Opened Tuesday night of last week. Management claiming a $20,000 pace but the chances are that the picture is going along at around $16,000, which is about all that the house can hold at the scale.

Lyric—"Thy Name is Woman" (Metro) (1,406; $1.50). Dropped off rather heavily last week, getting $6,900. Going out this week.

Rialto—"A Society Scandal" (Paramount) (1,960; 60-85-99). Topped the Famous Players houses last week even though second for picture on Broadway. Receipts showed $20,910.

Rivoli—"The Fighting Coward" (Paramount) (2,200; 60-85-99). Most talked of picture on the street last week but did not show anything like record breaking quality at box office, getting $19,919.

Strand—"Lilies of the Field" (First National) (2,900; 35-55-85). Pulled corking business last week, getting $38,623 and consequently held over for second week.

DOROTHY VERNON DID $23,000 1ST WEEK IN L. A. AT POP. PRICES

Pickford Film Opened to Turnaway—"Secrets" Started at $5.50 Premiere, $1.65 Top Regular—Metropolitan Did $20,000

Los Angeles, March 25.

Whether it is due to the splendid quality of the attractions or to exploitation, the fact remains that thus far there has been no evidence of the usual Lenten slump, at least at the first run picture houses here.

The Mary Pickford latest feature, "Dorothy Vernon of Haddon Hall" had the edge over the other houses last week. The picture opened at noon Monday at the Million Dollar to such big crowds the sale of tickets was discontinued several times during the day and night shows. Business was just as big the following day and held up exceptionally through the week.

The California, with John Barrymore in "Beau Brummel," got away to a fine start Saturday and Sunday and finished the week to excellent box-office returns.

At the Metropolitan, where Pola Negri in "Shadows of Paris" was played up heavily and with Creatore leading the orchestra, the house got over $13,000 the first two days.

"Secrets," with Norma Talmadge, premiered Thursday night at the Criterion and got the usual big first night publicity. The big feature will show twice daily at $1.65. Its premiere top was $5.50.

"The Ten Commandments" is not feeling the so-called Lenten slump, if any exists. Loew's State, showing "Lilies of the Field," did pretty good. "The Humming Bird," which did so well for four weeks at the Million Dollar, did not fare so well at the Rialto, where it followed the "Fighting Coward," shown here as a fill-in.

The fifth week of "The White Sister" dropped off slightly at the Mission.

Estimates for last week:

California — "Beau Brummel" (Warner Bros). (2,000; 25-85c). Started out to capacity and held up nicely all week.

Million Dollar—"Dorothy Vernon of Haddon Hall" (United Artists). (2,200; 25-65c). Premiered Monday at popular prices to turnaway. $23,000.

Grauman's Metropolitan—"Shadows of Paris" (Paramount). (3,700; 35-65c). Pola Negri heavily advertised and with Creatore conducting $30,000.

Rialto—"The Humming Bird" (Paramount). (800; 35-85c). Moved over to this small house after four weeks of good business at Million Dollar theatre. Only fair returns. $6,000 (in 5 days).

Egyptian—"Ten Commandments" (Paramount). (1,800; 50c-$1.65; sixteenth week). Lent not affecting attendance to any extent. $20,400.

Mission—"The White Sister" (Metro). (900; 50c-$1.65; 5th week). Dropped off. $7,200.

Loew's State—"Lilies of the Field" (First National). (2,400;35-65c). Held up to average week. $22,000.

Criterion—"Secrets" (First National). (1,750; 50c-$1.65). Premiered Thursday. $8,460 (3 days including Thursday night, opening at $5.50 top. $4,000).

Miller's—"The Great White Way" (Cosmo-Goldwyn). (850; 25-75c). 5th week here, including two weeks at California. $5,800.

TWO-SIDED BILL

"Compromise" Measure Introduced at Albany

Albany, March 25.

Assemblyman F. Trubee Davisson, of Nassau County, has introduced in the Assembly the long heralded Republican compromise motion picture repeal bill providing, by an added article to the penal law, for rigid penalties for improper exhibitions of an obscene, indecent, immoral or sacrilegious films.

The penalty prescribed is a fine of not less than $500 or imprisonment of not less than 30 days or both.

Maintenance of such an exhibition is declared a common nuisance in the same manner as a violation of the Volstead law under Federal statute and may be abated by injunction proceedings. To institute such action against a nuisance of this kind no bond is required.

In addition to other penalties, violations of the provisions of the proposed law would automatically revoke the license of the exhibitor and the room, building, structure or place where such violations was committed would become a common nuisance.

The attorney general of the state or the district attorney of the county would be authorized to institute injunction proceedings.

After writing these provisions into the Penal Law, which places the moving picture exhibition business in the same category as the saloon business, section two of the bill repeals the present motion picture censorship law with the act to take effect immediately.

FINANCING PICTURES

Hartford, March 25.

Richard W. Saunders, comptroller of the Famous Players-Lasky, will speak at a dinner of the Hartford Chapter, American Institute of Banking here Thursday, March 27. His subject will be "Financing the Motion Picture Industry."

T. O. D. C. TROUBLES

Harry Davis Arrives to Go Into Court

Harry Davis, one of the executives of the original Theatre Owners' Distributing Corp., organized in Delaware, arrived in New York yesterday to ask the courts to grant an injunction against the lately formed Theatre Owners' Distributing Corp. of New York, formed by W. A. True and Carl Anderson, from continuing to do business under that name, and also for an accounting of the assets of the original corporation, which released "After the Ball" through the Anderson organization.

When True and Anderson formed the new company, Davis alleges that they took the assets of the old company, lock, stock and barrel, without authorization.

A statement issued by the T. O. D. C. No. 1, in which Davis and Sidney S. Cohen were jointly quoted, it was said that a number of theatre owners of the country asked that their names be withdrawn from the advisory board of Ture's newly formed company, and stated that the use of their names was without their authorization.

Henley's "Free Love"

Hobart Henley will direct "Free Love" as his first assignment with Louis B. Mayer.

M. P. T. O. A. MEETING

National Convention at Boston Late in May

The national convention of the M. P. T. O. A. will be held in Boston, May 27, 28 and 29, and a special committee of Massachusetts and New England exhibitors are now arranging the detail.

Special convention programs will be arranged for each day and an invitation will be extended to President Coolidge to be a guest.

Reports will be made on legislative activities at Washington which will include the admission and seat tax repeal moves.

"BIRTH" ENDS CHI. RUN

Chicago, March 25.

"The Birth of a Nation" has about exhausted its draw at the Illinois. One afternoon this week there were only $78 in the house. The proposal to move the picture direct from the Illinois to the Orpheum, smaller loop house, has been declared off.

Sam Blair will pilot a road show through the state without going over the Illinois line.

JUDGMENT ON SEATS

Jury Decides Against Strand Company of Schenectady

Schenectady, March 25.

A jury in the case of Staford Manufacturing Co., against the Strand Theatre Co., for the balance due on seats installed in the house, after deliberating an hour, reported to Supreme Court Justice Edward M. Angell last week that they found for the plaintiff in the sum of $4,513.03 and accrued interest. The action was begun by the Staford Company under the terms of a contract entered into between it and William M. Shirley, president of the Strand Company, on Aug. 31, 1921, by which the plaintiff was to furnish and install seats in the house of the defendant. The plaintiff sued for $460.27, and the jury awarded it the full amount, less $62.95, the cost of installing the seats. Shirley counterclaimed for $8,000, alleging the loss of $5,000 by reason of the fact through the plaintiff's failure to live up to the provisions of the contract, he was unable to open the theatre until Thanksgiving Day, more than two months after the advertised date, and alleging a further loss of $3,000 for damages to the clothes of patrons caused by the seats, which had red leather backs, instead of blue, as he contended he had ordered.

Stern On His Way

Chicago, March 25.

Abe Stern, of the Century comedies, passed through Chicago last week en route to the coast.

MILWAUKEE INDICTMENT DUG UP ON SEVEN MEN

Two Years Old and Relating to Fight Films

Milwaukee, March 25.

Through the investigation of the fight film scandal in Washington it has come to light that two indictments, naming seven men in the theatrical business was voted by a Federal Grand Jury in this city two years ago. No arrests were made then or later.

F. C. Quimby, who recently testified in Washington "an arrangement existed in which the Department of Justice was not to interfere with the exhibition of the films" is one of those accused.

One indictment charges a conspiracy to bring the Dempsey-Carpentier pictures into this city from Chicago, and names as defendents, Quimby of Chicago, William A. Aschman, head of the Pathe offices here, and Otto L. Meister, manager of the local Whitehouse theatre.

The other bill charges a conspiracy to bring the Dempsey-Willard picture to Milwaukee, naming as defendants, J. Flaherty, W. S. Altman and Lee Simpson of Chicago, and Henry Goldberg, connected with the Empress Theatre here.

United States Attorney Roy L. Morse, who took office more than a year ago after the return of the indictments, announced last week, after examining the records for the first time, he would immediately start an investigation to see why no arrests had been made in the case.

"SPITE," SAYS R. INCE

Terms Geo. Stewart's $50,000 Suit for Assault Damages

Los Angeles, March 25.

Ralph Ince, the director, says the $50,000 suit brought against him by George Stewart in New York is "spite work and a lesire to get revenge for fancied wrongs on the part of certain people."

Ince further states that he never gave his version of what happened either at the Post Lodge or on the Boston Post road returning from the Lodge on the night that young Stewart was injured, but says that Stewart started the fight.

The above refers to the time that George Stewart, who is the brother to Anita and Lucile Stewart, wife of Ralph Ince, was injured in a row which followed a party at the Post Lodge. At the time it was generally understood young Stewart was responsible for the trouble.

CHICAGO FILMS OFF IN LOOP; ONLY TWO DRAW PUBLIC

Biblical Picture Benefits by Lent, Others Injured—Picture at Woods Makes New Top, Grossing $14,800 on Week

Chicago, March 25.

Business has been off in the picture houses so far in Lent to an extent that indicates that that period is going to be more severely felt this year than last. It is possible that the pictures presented in the loop, outside of "The Great White Way" at the Roosevelt and "The Ten Commandments" at the Woods, are not just exactly what the people want, but it can hardly be contended that the films as a whole are poorer now than early in 1924. The managers naturally expect somewhat of a slap during Lent, but this time it is rather a severe jolt. "The Commandments" bettered last, doing $14,800, a new record.

Harold Bell Wright, kidded in smart circles as being a rube idealist, broke into the loop Saturday of last week with "When a Man's a Man." Neither the picture group nor the critical faction want to take him seriously, but business started off very good and it looks as though the engagement would be a success. The film succeeds "The Marriage Circle," which failed to catch on at the New Orpheum.

Estimates for last week:

Chicago—"Flowing Gold" (First National) and presentations (4,400; 60) drew about $42,000.

McVickers—"The Stranger" (Paramount) and presentations (2,500; 60) attracted a gross of $24,470.

Woods—"The Ten Commandments" (Paramount), sixth week (1,347; $1.65), bettered previous week with $14,800.

Roosevelt—"The Great White Way" (Cosmopolitan) retains hold on public (1,256; 55) and took in $20,000.

Monroe—"Not a Drum Was Heard" (Fox) pleased (987; 40), but only did about $3,800.

Randolph—"The Love Master" (Universal) liked (686; 50), but did not get people coming, only doing $4,500.

New Orpheum—"The Marriage Circle" (Lubitsch) for five days failed to draw (799; 40) and gave way Saturday to "When a Man's a Man." $7,500.

This Week

Chicago has George Beban and company in "The Greatest Love of All"; McVickers has Gloria Swanson in "A Society Scandal"; Monroe has "Judgment of the Storm"; Randolph has Lila Lee and James Kirkwood in "Love's Whirlpool"; Woods continues "The Ten Commandments"; Roosevelt continues "The Great White Way"; State-Lake has "Torment" with vaudeville and Rialto has "Painted People" with vaudeville.

SPECIAL IN PICTURE HOUSE—ONE WEEK BEATS TOTAL GROSS OF LEGIT RUN

"Scaramouche" Did $8,500 Last Week at Royal, K. C., More Than It Did in Three Weeks at $1.50—"Baby" Orpheum's Flying Start

Kansas City, March 25.

There were two outstanding facts in picture circles here last week. The first was that the film fans of Kansas City do not care for their pictures at a legitimate theatre at road show prices. The proof of this is the remarkable business done by "Scaramouche," at the Royal, at 50-75c. after it had been showed for a $1.50 top. for three weeks at the Shubert-Missouri a few months ago. The week at the Royal grossed more money than the entire three at the Missouri.

The second cause of discussion was the enormous attendance all week at the Mainstreet, showing its first First National picture, "Lillies of the Field" under its new policy. In addition to the film the usual six acts of vaudeville was given with prices 25c. at mats and 50c. at night. The 3,400 seats of the "Baby" Orpheum were occupied most of the time. The house deserted the theatre pages in the advertising sections of the papers for the picture department and its displays overshadowed the others.

It is understood that one clause of the contract between the First National company and the Mainstreet calls for a $1,500 a week expenditure for advertising.

The week as a whole was inclined to be erratic, as to business. The weather was accountable in part. The Sunday openings were not so good on account of threatening storms which broke just in time to ruin the night returns. Monday and Tuesday were also off on account of snow. The last half was better.

The "Marriage Circle" at the Liberty failed to entice them in, although the critics raved over it, especially the clever directing.

The Empress, dark most of the time, opened for a run of "Powder River," official United States War films given under auspices of the Veterans of Foreign Wars. Tickets sold for 50c. and the boys, with many women, were selling tickets on the streets, which helped get 'em to the side street house. The pictures were different from those shown here a couple of years ago under the same title and are thrilling and instructive. Part of the show consisted of 1,500 fee showing the sinking of ships by German subs. It is claimed that the pictures were taken from the deck of the enemy submarine U-35, which had a record of 75 ships sunk. They were shown through Germany to aid in strengthening the morale of the German people. A secret service man operating in Germany during the war captured the films and shipped them to the United States War Department, which has released them for exhibition, it is said.

Last week's estimates:

Newman—"The Greatest Love of All" (1,980; 50-75c.). Combination spoken drama and pictur with George Beban and company on stage and screen. The reviewers gave the star and entertainment good notices. Business hurt Sunday by stormy weather but picked up latter half. Around $14,000.

Liberty—"The Marriage Circle" (Warner Brothers), (1,000; 50-75c.). Critics gave considerable of their space to the director. Picture never got a chance. Storm Sunday hurt and business failed to build. Around $4,000 (and this is not New Orleans either).

Royal—"Scaramouche" (Metro) (890; 50-75c.). First time here at popular prices. Ran for three weeks at Shubert-Missouri last fall at regular house prices, $1.50 top, but was terrible flop at box office. One reviewer said: "There will be two types of people in Kansas City to receive the picture, those who will be sad at the thought of what they paid at the Missouri and those who will be overjoyed at the chance of seeing the same number of executions and flirtations at the Royal at reduced prices." The house in its advertising carries a line "Scaramouche" will not be presented elsewhere in the city until 60 days after the close of this engagement. Opened fair Sunday, flattened out the next two days, and commenced to build to capacity for last half Hit close to $3,500 and held over. Other first run films: "Her Reputation," Globe; "Happiness," Pantages.

"LILIES" WITH $24,000 TOPS FRISCO RECEIPTS

"Rendezvous" Next at $16,400—Third Money to "The Next Corner" at $14,200

San Francisco, March 25.

Again the Warfield got the break last week on account of "Lilies of the Field," with Corinne Griffith. It easily led the field.

The Granada was off with "The Rendezvous," despite the personal appearance of Neal Burns, star of a comedy, "Busy Buddies," used on the same program, and an "International Jazz Week" staged by Paul Ash.

The Imperial with John Barrymore's "Beau Brummel" didn't get better than average receipts. Picture well done but seemed to lack audience appeal. Too much costume stuff and not enough punch in story.

The Strand with "Wild Oranges" fell below preceding three weeks. Feature weak and business suffered accordingly.

Estimates for last week:

California—"The Next Corner," Lon Chaney (Paramount). (2,400; 55-90.) Fair picture with popularity of Chaney helping considerably and big musical offering by Max Dolin added feature. Got $14,200.

Granada—"The Rendezvous" (Goldwyn). (2,840; 55-90.) This Marshall Neilan feature not so good from audience standpoint; $16,400.

Imperial—"Beau Brummel," John Barrymore. (1,400; 55-90.) Excellent picture well done, but seeming to lack drawing power; showed $9,800.

Warfield—"Lilies of the Field," Corinne Griffith (First National). (2,800; 55-90.) Opened to record-breaking business and kept up gait. Topped the town with $24,000.

Strand—"Wild Oranges" (Goldwyn). ((1,700; 30-65.) Picture hardly better than ordinary program offering and business took flop. Only $5,500.

Cameo—"The Night Message," Gladys Hulette (Universal). About average, with business in accordance, at $2,500.

DENVER OPPOSITION

Stage Houses Hurt Picture Places Last Week.

Denver, March 25.

With the Chicago Civic Opera company here for two performances, Walker Whiteside at the Broadway in the premiere of a play written by a Denver author and other diverting attractions, pictures had something of a struggle to keep their heads above water last week.

The America (Bishop-Cass) went back to the old continuous show policy, following several weeks of high-priced features.

Last week's estimates:

Rialto (Paramount). 1,059. 30, 35, 40). "Daughters of Today." Grossed $7,400.

Princess (Paramount). (1,250. 30, 35, 40). "Singer Jim McKee," W. S. Hart, pulled quite well. $7,745.

Colorado. (Bishop-Cass). (2,470 40-50). "Lillies of the Field." Around $8,200.

America (Bishop-Cass). (1,580, 30-40). Will Rogers in "The Cake Eater," and Owen Moore in "Thundergate." Near $4,400.

Isis (Fox). (1,776. 25). "The Shadow of the East," first three days, and "The Vagabond Trail" last four. Trifle under $3,000.

$23,000 FOR "WHITE SISTER" TAKES RECORD

Hip, Buffalo, Raced Away Last Week—Hines' Comedy Did $20,000

Buffalo, March 25.

Business at local picture houses went over the top in sensational style last week for some of the heaviest grosses of the present season.

The Hip stepped into the lead as early as Sunday, with that day holding the record for the current season. The week's gross marks the record of the current season for the house.

The week's estimates:

Hip—(2,400; 35-60) "The White Sister." Phenomenal week's business, with practically capacity daily. The gross broke the season's record, topping "Scaramouche" of a few weeks ago, and reaching $23,000.

Loew's—(3,400; 35-55) "Conductor 1492" and vaudeville. Film feature knockout; gross $20,000.

Lafayette—(34; 35-60) "Painted People" and vaudeville. Business reported slow at beginning, due to unusual opposition. Estimated around $17,000.

PARAMOUNTS IN CHICAGO

Balaban & Katz House, Controlled by First National Goes Outside

Chicago, March 25.

Several Paramount and Universal features including "The Hunchback" and "The Covered Wagon" are scheduled for the Balaban & Katz loop houses, Chicago and Roosevelt.

For the Chicago the lineup for the next few weeks has.

George Beban and 24 people (besides 12 local-pickups to serve as a jury in a court scene) in a personal appearance with his picture "The Greatest Love of All." Beban held the house record until syncopation week lately made a new mark.

After that "Three Weeks" is due, followed in turn by "Flaming Passion," with Sophie Brandt, grand opera diva on the bill. This lineup takes the house up to April 14.

The Roosevelt plays pictures four weeks as a rule if they stand up. It is reported the house has the following for four weeks each in the order named:

"Under the Red Robe," beginning April 14, then "The Hunchback," after this they expect Valentino's first Famous Players feature under the reconciliation between star and producer, then "The Covered Wagon." "Yolanda" and DeMille's "The Sea Hawk," not yet finished.

N. O. IS "TITLE TOWN" WITH ANOTHER ALIBI

Strand Did $5,213 Last Week, So There Had to Be a Reason

New Orleans, March 25.

This is the funny burg, all right.

While the natives are fast in the throes of Lent, show business is better than it has been at any time during winter.

This is a "title town."

If a picture has a title they are liable to come in. Minus a "kicky" name, the mob just keeps on walking.

The Strand had one in "Shadows of Paris" last week. The Liberty did not. "The Bad Man" seemed ambiguous to the throng.

Figures for last week:

Strand—(2,200; 83) Pola Negri in "Shadows of Paris." Did well for this city; gross, $5,213.

Liberty—(1,800; 55) "The Bad Man;" lightest business in several months. $2,741.

Tudor—(800; 28), light week, aggregating $1,640.

Organ Worker Dies

Albert A. Blanchard, 92, who aided in making one of the first organs ever used in a moving picture theatre and an employe of the Est y Organ Company at Brattleboro, Vt., died March 15. He was a maker of organ cases for 41 years.

GOOD NOTICES DIDN'T HELP PHILLY FILMS

Not Much Over There Last Week, but "Ten Commandments" Held Up

Philadelphia, March 25.

Pictures that won glowing notices had their troubles in doing as well with the dollars at the box office here last week.

The only really solid success was "The Ten Commandments." Its five weeks do not appear to have begun to take the edge off the demand. The Stanley, with the aid of the tremendous publicity and friendly word of mouth given to Waring's Pennsylvanians, and with a feature that the audiences seemed to like, built up to a substantial figure by the end of the week, the gross being definitely good without being notable. The feature was "The Marriage Circle," highly regarded by all the dailies but one, and which overcame the handicap of no tremendously big drawing "names" and ought to be a good business-getter in subsequent showings here.

The Stanton picture must be placed in the flop class. "The Eternal City" ended its run after two weeks, neither of which meant much in the matter of dollars and cents. "The Stranger," at the Karlton, won highly laudatory notices, but not much box office demand.

"Anna Christie" had a fairly good week at the Palace, but was undoubtedly a bit too highbrow for this drop-in house. "Thundergate" proved of ordinary drawing power at the Victoria. "Ladies to Board" was only a mediocre attraction for the Fox.

This week's film attractions include four new pictures, "Icebond" at the Stanley, "Flaming Youth" at the Stanton, "The Unknown Purple" at the Karlton, and "The Rendezvous" at the Fox. No big grosses are expected from any of them, especially in this slack period. Nor are there any big fellows scheduled for the next few weeks, except Griffith's "America" in the Chestnut (legit house).

Estimates for Last Week

Stanley—"The Marriage Circle" (Warner). Well liked and builder. Waring's Pennsylvanians undoubtedly turned tide in favor of week's profit. Over $25,000; (4,000; 50-75c.)

Stanton—"The Eternal City" (Goldwyn, 2d week). Never got going and decision was made early last week to curtail run Saturday. Reported at under $8,000. "Flaming Youth" this week. (1,700, 50-75).

Aldine—"The Ten Commandments" (Paramount, 5th week). Steadied in stride and is one picture which hasn't felt Lent. Looks set now until the end of season. Claimed about biggest week of engagement, grazing $15,000. (1,500, $1.65 top).

Fox—"Ladies to Board" (Fox). This Tom Mix picture didn't break any records. Clientele which was won by fine musical programs and specialties; doesn't like this kind of picture. May have touched $12,500. (3,000, 99).

Arcadia—"Under the Red Robe" (Goldwyn, 1st week). Didn't cut swath of the predecessors. Estimated at $4,000. (600, 75).

Karlton—"The Stranger" (Paramount). After success of "Long Live the King," this one something of bloomer despite fine notices. $2,500 at outside. (1,100, 50).

BOSTON, DESPITE LENT, HOLDING UP; 'TEN', $16,000; "DRIVIN' FOOL", $7,000

Substitution for "Love's Whirlpool" Banged Fenway Last Week—More Pictures Just Now Than Ever in Beanville—Double Bill at Loew's Did $14,000

Boston, March 25.

Although the town has a larger number of feature pictures running at this time than ever before this season and that it is the Lenten season, reports of the business for last week are that all got by and with no indication of weakness by any.

"The Ten Commandments" at the Tremont theatre is doing the biggest business in town, credited with about $16,000 for last week, better by $2,000 than the week before, when a two-day storm put a crimp into the takings. As far as can be learned, there is no serious loss from "After Three Days" at Tremont Temple (further down the same street).

"After Three Days" is said to be drawing considerable of the business it is doing from the orthodox Jewish residents of the town. It is reported that an effort is being made to round up societies and school children, accompanied by their parents and that a good return is coming through this agency.

"The Great White Way" has one more week at the Park. The film is still being plugged strong by the Hearst publications here, with business last week in the neighborhood of $7,000. This is a drop of about $3,000 from the week before and shows the picture is about through at the high prices here.

Last week was a rather tough one at the Fenway, due to the last minute changing of the picture. It was intended to have "In Love's Whirlpool," but the authorities ruled against the picture for Sunday showing, and "The Drivin' Fool" had to be substituted. As the announcement during the week and some of the publicity and advertising had carried "In Love's Whirlpool," the effect of the substitution was felt and the business was about $7,000. "In Love's Whirlpool" has now been passed for Sunday showing and will be put on at the Fenway later.

"Little Old New York," which played the Park to big business at high prices is due to come into the Modern and Beacon, popular priced houses, next Sunday.

Last Week's Estimates:

"Ten Commandments," Tremont (3rd waak). Picked up some more business, going from $14,000 to $16,000. Still under capacity of house but credited with considerable strength.

"America," Majestic (4th week). $12,000 last week.

"After Three Days," Tremont Temple (3rd week). Very good business with no figures available.

"The Great White Way," Park (final week). Slumped last week, $7,000. "Under the Red Robe" underlined for next week.

Loew's State—Using Metro's "Women Who Give" and "Don't Doubt Your Husband" this week. Credited with $14,000 for "A Society Scandal" and "Destiny" last week.

Fenway—"The Fighting Coward" this week. $7,00 last week (poor business) with "The Drivin' Fool.

Modern and **Beacon**—"Wild Oranges" and "Gentle Julia" this week and credited with $5,500 for twin houses last week with "Through the Dark" and "Hoodman Blind."

$12,000 LED FIELD IN CAPITAL LAST WEEK

"3 Weeks" Took Bad Drop on Hold-Over Period—"Dangerous Maid" Did $11,000

Washington, March 25.

The biggest surprise of the week was the drop of "Three Weeks" on the holdover week.

"Thy Name Is Woman" jumped at the Columbia and led the town.

Estimates for the week:

Loew's Columbia (1,200; 35-55). "Thy Name Is Woman" (Metro). Good $12,000.

Crandall's Metropolitan (1,800; 35-55-75). "The Dangerous Maid" (First National). A fair week. Around $11,000.

Loew's Palace (2,500; 35-55-75). "Women Who Give" (Metro). Not so good, but $10,000.

Moore's Rialto (1,908; 25-35-55-75). "Three Weeks" (Goldwyn-Crosland). Took tumble on second week. Normal conditions might have told a different tale. First week $18,000—second week $8,000.

This Week

Moore's Rialto, "Daughters of Today" with an orchestra, California Ramblers featured; Crandall's Metropolitan, "Galloping Fish," also an orchestra featured, Garber-Davis; Loew's Columbia, Gloria Swanson in "A Social Scandal"; Loew's Palace, "The Fighting Coward."

PRESENTATIONS

(Extra attractions in picture theatres, when not pictures, will be carried and described in this department for the general information of the trade.)

"D'AMOURS ORIENTALE" (7)
Singing and Dancing
7 Mins.; Full Stage (Special)
McVickers, Chicago.

Chicago, March 25.

"A love episode of Old Persia," the program announces, with this explanation: "The Sultan, weary of his favorites, summons new entertainment. A beautiful slave is presented. She wins favor, but to save herself from his advances drops fatal potion in his cup."

The scene is a balcony in the Sultan's palace and he (A. Katchetovsky) lies at rest atop a eries of stairs, while a man slave stands near, and a girl (Edna Millard) sings, while three others dance. The weariness of the Sultan is indicated and the slave drives the girls out with whip.

The new girl enters. She (Marjorie Linken) seems to strive to please. Directly the Sultan dances which indicates that he is pleased with her. She poisons his cup a moment later and, evading him, jumps from the balcony. Sultan rolls down the steps toward the footlights dead. The singing and dancing please and the setting and idea have exceptional value.

C. SHARPE-MINOR
Organist (3d Week)
16 Mins.; Pit and Screen
McVickers, Chicago.

Chicago, March 25.

C. Sharpe-Minor, in his third week at McVickers, opened with "The Glow Wo.m" and as a straight organ selection, with novelty emphasis on some parts, pleased immensely. Second was a screen presentation of hats and comedy, in which hats might figure with tunes on organ suggested to the various styles of hats and ending with "hats which make history," showing Washington, Lincoln, Roosevelt and "Andy Gump."

Peculiarly Monday afternoon the serious touch brought big applause, but the placing of the cartoons in with them did not get a ripple. The third number was preceded by a talk which the organist explained was necessary, because his number had not been programmed.

It was "Hortense," a rube number, not needing any explanation whatever. It had a barn dance, with the journey there and back in comedy cartoons, and one country basso singing "Asleep in the Deep," which was played on orgar in imitation of voice. This number had many laughs. The program thus gave three types of organ endeavor, one being music and two comedy entertainment.

"WHAT'LL I DO?"
Song by Mariam Kline and Cooper Lawly
4 Mins.; Full Stage (Special)
McVickers, Chicago.

Chicago, March 25.

The programing of an announcement of the title of a song rather than the singers is a new idea, and there is the preliminary statement that "Broadway is humming Irving Berlin's latest."

The scene shows a man in a chair who sings the first verse and dreams of a girl whose picture is over the fireplace. The lighting effect enables her to be seen more plainly and she sings the second verse. Both finish the song.

The voices are good, the song is pleasing, and the presentation acceptable.

A Picture Deserving the Great Business it's Doing!

Thrilling! Romantic! And above all, optimistic! That's why the big crowds are flocking to the Rivoli this week to see "The Dawn of a Tomorrow."

The World says: "'The Dawn of a Tomorrow' is a truly fine motion picture. Frances Hodgson Burnett's book and play have with rare discretion and infectious acting been made into one of the finest pictures of the year. It ought to be seen by all who think there's not much sense in going to pictures any more."

George Melford's
"THE DAWN OF A TOMORROW"

with

Jacqueline Logan
David Torrence
Raymond Griffith

Adapted by Harvey Thew from Frances Hodgson Burnett's book and play. Presented by Adolph Zukor and Jesse L. Lasky. General release, April 14.

A Paramount Picture

Produced by

FAMOUS PLAYERS-LASKY CORPORATION

ORGANISTS AND UNION TANGLE IN KANSAS CITY

Policy Changes, but New Organist Engaged Prevented From Opening

Kansas City, March 25.

In changing the policy of the Main Street to a first run picture house with six acts of vaudeville, the Orpheum management is having a time convincing people there is a change.

The management desired to feature an organist with the start of the showing of the First National pictures and requested the local, No. 34, to furnish one.

The union officials conceded that there had been a change in the house policy, ending all contracts with the musicians and secured Thomas Bruce for the position.

Later the local union held a meeting and reversed themselves and the Main street manager was notified that he could not discharge his present organists and hire Mr. Bruce.

An appeal was made to the national officers in New York, who also could not be convinced of the change in policy and at the same time upheld the later decision of the local union to the effect that the present organists could not be dropped until their contracts had expired.

ORGANIST'S SCORE

Dr. Stewart Composed for "Hound of Heaven"

San Francisco, March 25.

Rehearsals of Francis Thompson's "The Hound of Heaven" a massive music-drama, which is to have its premiere in San Francisco in the Civic Auditorium April 24, were begun here last week.

The score is the work of Dr. Humphrey J. Stewart, municipal organist of San Diego. Dr. Stewart will personally direct the music portion of the production.

"The Hound of Heaven" will be staged in connection with the observance of the golden jubilee of the Dominican Fathers.

ITALY SETS LIMIT

$750,000 Top for Griffith's Italian Film

It is said that $750,000 is the minimum amount the Italian syndicate is prepared to spend on the production which D. W. Griffith is going to Italy to produce for them.

As yet no story has been selected for Griffith, although "Antony and Cleopatra" and "Faust" have been suggested. A more modern subject may be selected.

Amerigo Serrao, associated abroad with the making of "The Eternal City," was an important factor in bringing the Italian syndicate and Griffith together. He will sail with the director April 2.

AUCHINCLOSS, RECEIVER

Judge Learned Hand has appointed Gordon Auchincloss as special master to hear the case of Harold C. Cornelius against the C. C. Pictures, Inc. Cornelius was formerly an executive of the Clark, Cornelius Co., which underwent a change in corporate title to the C. C. Pictures, Inc.

The litigation has been in the courts for some time.

ORGANISTS IN CHICAGO

NEW WISCONSIN'S TWO $50,000 ORGANS

Saxe Picture Theatre Ready—Organs Raised to Stage Hydraulicly

Milwaukee, March 25.

Saxe's new theatre, The Wisconsin, opens its doors this week. The theatre has been equipped with every known device for the improvement of showhouses.

Among outstanding features are the following: Two $50,000 organs to be played simultaneously after being raised from the pit level to the height of the stage by means of a hydraulic system, ventilating system costing $120,000, largest upright electrical sign in the world, extending 73 feet, and in which each letter in the word Wisconsin is more than five feet high; effect machine capable of producing 101 varieties of sounds as they are portrayed on the screen; laboratory theatre underneath the stage, including one of the best equipped film rehearsal rooms in the country.

An orchestra of 30 musicians under the direction of Rudolph Kopp, late of the Chicago theatre. In addition a three-piece orchestra will play on the mezzanine floor.

The house is the largest in this part of the country, with the exception of the Chicago theatre. It has 3,500 seats, of which 1,400 are on the main floor. There is not a single pillar or post in the entire auditorium.

Eddie J. Weisfeldt is director of production and is assisted by Harold Davey, late of the Strand theatre of New York, who is in charge of the front of the theatre.

WIFE SHOOTS ORGANIST

Duluth Couple Quarrel—Wife Fires and Drinks Poison

Detroit, March 25.

Sigmund D. Rosen, 21-year-old organist at the Del Theatre at 8935 Mack avenue, was shot and perhaps mortally wounded by his wife Saturday night. She fired three shots at him and then drank a vial of poison.

Edgar Sullivan, manager of the theatre, stated that he knew of the wife's threats to kill her husband and declared an attempt had been made to keep her out of the theatre; she had been refused a ticket at the box-office. The couple quarreled frequently, their neighbors declared.

WARNERS' RELEASE BASE

Affiliation With Regular Distributors Reported

According to report, Warner Brothers, releasing on the state right market, and the biggest operators in the independent field, may change their present method of distribution to a program tie-up.

In connection with the new plans, Metro and First National have been mentioned.

The program proposition, if concluded, will not include the Warner Brothers' "Beau Brummel," but other films to follow.

"Beau Brummel," starring John Barrymore, a Warner special, will be handled as a road show on a percentage basis by the state right exchanges Warners have sold to outside of New York.

Viola Dana in "Along Came Ruth"

Los Angeles, March 25.

The screen version of "Along Came Ruth" will be Viola Dana's next production. Victor Potel will be her leading man.

Chicago, March 25.

Armstrong, Louise, 315 E. 22d St.
Asire, Elizabeth, 1721 Arthur Ave.
Burgard, Jean, 1616 Orchard St.
Bournet, Violet, 2133 N. Kedzie Blvd.
Brigham, Ralph, Sennett Theatre.
Brown, Mae, Kedzie Theatre.
Bernarchi, Alice, 5723 W. Ohio.
Bogan, Allen, 5429 Harper Ave.
Berkenstadt, Mrs., 7700 Marshfield Ave.
Burlingame, Litta J., Rose Theatre.
Brown, De Lee, 4617 Hazel Ave.
Bredwell, M. E., 1203 N. State St.
Berns, Edna, 2117 N. Kedzie Ave.
Bauerle, Edna M., 5706 N. Clark St.
Baxter, Geo. F., Ascher's Frolic.
Boyans, Frank E., Y. M. C. A. Hotel.
Connell, Isabel, 6435 S. Washtenaw Ave.
Campbell, Isaac, 705 S. Kedzie Ave.
Campbell, Theodore, Pacific Ave. Theatre.
Cermak, Jerome H, 2217 S. 58th St.
Crawford, Mrs. Jesse, Chicago Theatre.
Crawford, Jesse, Chicago Theatre.
Crystol, Basil, 1253 S. Millard Ave.
Castle, Ida, 1302 S. Albany.
Davis, A. J., Temple Theatre.
Doyle, Leslie, 304 S. Oak Park Ave.
De Marrs, Anita, Kenwood Theatre.
Evans, Margaret, 208 N. Central Ave.
Evans, Adolphus C., 2 W. Walton Pl.
Evans, Mack, 836 N. Dearborn St.
Eigenschenk, Edward, Michigan Theatre.
Flaven, Helen A., Ascher's Cosmopolitan.
Florian, Charles C., 2356 Blue Island Ave.
Fitch, Edmund C., Stratford Theatre.
Fischer, V. J., Howard Theatre.
Farr, Roy J., 4422 W. Monroe St.
Fossler, Dean, Tivoli Theatre.
Franklin, Helen, Alcazar Theatre.
Ghee, Virginia, 4453 Oakinwald Blvd.
Glickman, Mortimer, 3234 Douglas Blvd.
Girard, Robert, 1632 Prairie Ave.
Gish, Betty, 1552 Juneway Ter.
Gray, Dolly, 1844 N. Drake Ave.
Gustafson, Sylvio, 603 N. Fifth Ave Maywood, Ill.
Gruner, Erma, 3921 Addison St.
Goldkette, George, 1837 Foster Ave.
Gilbreth, Grace, 612 Wellington Ave.
Gareri, Erma M., Ascher's Commercial.
Gaskins, Gertrude H., Ascher's Calo.
Gutow, Arthur, Chicago Theatre.
Gutow, Doris S., 6036 Stony Island Ave.
Haines, O. W., 911 N. Ninth Ave., Maywood, Ill.
Howper, Florence, 2913 W. 109th St.
Hunolt, Nellie, 859 Fletcher St.
Hoffmeester, Ethel, 4063 Sheridan Rd.
Howard, Ralph, Illinois Theatre, La Grange, Ill.
Hosler, Willmaire G., 1008 Davis St., Evanston, Ill.
Hilbert, Esther, 3942 Congress St.
Hillblom, Erna, Austin Manor Hotel, Austin, Ill.
Henneby, Billy, New Evanston Theatre, Evanston, Ill.
Heinze, Irma M., Ascher Lane Court.
Harvey, Lewis P., Alvin Theatre.
Hoffmeyer, Clara A., 4730 N. Whipple St.
Hoffman, Virgil J., Jackson Park Theatre.
Hanson, Ethwell, Crystal Theatre.
Hallanger, Isabel, 6819 Harper Ave.
Isaac, Merle J., 854 N. Drake Ave.
Kinkaid, Robt., 1125 Fullerton Ave.
Karson, Marie, 5744 S. Richmond Ave.
Kaplan, Lillian L., 5459 Ingleside Ave.
Kenneth, Warren, 6245 Langley Ave.
Larson, Ambrose, 5246 Pensacola Ave.
Lohman, Louis, Riviera Theatre.
Lawrence, Nathan A., 6639 S. Lincoln St.
La Mothe, John, 7223 S. Green St.
Larson, F. R., 5907 Irving Pk. Blvd.
Loes, Carolyn, 1526 N. La Salle St.
Lynch, Florence, 7738 Haskins Ave.
Mollinari, Grace E., Castle Theatre.
Mendsen, C. J., 4353 Jackson Blvd.
Maffie, Cornelius, 820 Galt St.
McAllister, Vera, 5732 Winthrop Ave.
McFadden, Ruby, 5317 Ohio St.
McKillip, Mildred F., Pantheon Theatre.
McLaughlin, Lena, 3103 Fifth Ave.
Nesbit, Katherine L., 2409 Wilson Ave.
Narrie, Gwendolyn, 842 Sunnyside Ave.
Person, George, Hub Theatre.
Pabst, Leone J., 3414 Parker Ave.
Parnell, Edith, Orpheum Theatre.
Peralta, Mazie M., Ascher's Columbus.
Roebling, Margaret E., 4649 Woodlawn Ave.
Richter, A. J., Stratford Theatre.
Randolph, Jeane G., 1951 S. Avers Ave.
Spring, Gibbs J., Hamlin Theatre.
Stevens, Robert W., 5521 University Ave.
Snyder, Grace E., 536 Fullerton Pkway.
Slusser, Inez L., Easterly Theatre.
Sloane, Grace E., 1629 E. 67th St.
Siebel, Irma, Atlantic Theatre.
Schindler, Frank, 2220 Elmwood Ave., Berwyn, Ill.
Seals, Grace W., Ashland Theatre.
Shamp, Chas. A., 1028 Oakdale Ave.
Shook, E. H., 7416 N. Ashland Ave.
Sadler, Anita, Bugg Theatre.
Stockman, Ralph, 3124 Broadway.
Stogdill, C. B., 1415 E. 66th Pl.
Suchkumski, Catherine, 647 W. 64th St.
Thornee, Hattie, California Theatre.
Trachell, Emil, 1321 N. La Salle St.
Trinz, Martell, Dearborn Theatre.
Tyszko, Anna, 4511 N. La Verne Ave.
Terry, Leo, New Tiffin Theatre.
Turner, Raymond M., Ascher's Metropolitan.
Vande Steeg, Pearl, Bradley Hotel.
Vynne, Annabelle, Paramount Theatre.
Wilson, M. Emmett, 6148 Kimbark Ave.
Weis, Dorothy M., 1213 N. Shore Ave.
Westbrook, Helen M., Woodlawn Theatre.
Wellner, Gabe, State Theatre, Roseland, Ill.
Williams, Nellie, Rosewood Theatre.
Welch, J. Remington, McVickers.
Weil, Mildred L., Castle Theatre.
Witipski, Meyer, 1570 Hoyne Ave.
Walls, Annie J., 125 E. 49th St.
Weil, Henrietta, 6724 Sangamon St.
Widner, Kenneth 5631 Dorchester Ave.
Young, Floyd N., Peoples Theatre.
Zuber, F. J., 6743 East End Ave.

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A MESSAGE FROM THE FRONT!

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"Played 'His Darker Self' four days to best business in many months, picture pleased one hundred per cent."

Roy McMinn
Rialto Theatre
Superior, Wis.

INSIDE STUFF

ON PICTURES

Douglas Fairbanks, Jr., is to be a picture star after all. His dad, Doug, Sr., has decreed it so, and William Elliott, who had junior under a contract, is graciously stepping aside so that the boy may have his chance.

Elliott, while out on the coast, after the Famous Players had stepped out on their option to handle the productions of the younger Fairbanks, following the release of "Stephen Steps Out," tried to close a contract with First National. On the verge of signing, some obstacle arose, and the whole works went to smash.

The fact that Famous Players didn't care to continue with Doug. Jr., may have been the reason that Doug, Sr., got roused.

Just about that time Doug and Billy Elliott got together, and since Doug came east and Billy followed and "The Thief of Bagdad" went over with a smash, it is said that matters have been so arranged that Doug, Jr., is to go along to school for a little while and then his dad is going to undertake to present him in a series of pictures.

Young Doug isn't going to be a bad bet at all in this cake eater and flapper age. The kid is "just the type" of the boarding school youth of today that tries to emulate the cake eater of B'way, and there is no reason why he should not be developed into a sure fire drawing card.

Incidentally, it might not be a bad idea to read a lot of Frank Merriwell's and a lot of old Fred Fearnots for an idea or two that might be adaptable to the present situation.

How often does a picture star get in "Dutch" with malice aforethought?

At any rate it seems to be the popular thing on the part of the majority to spill all the intimate family scandal at the opening nights of pictures in such a manner that all the wide, wide world that is sitting within the five or six rows adjacent to them can hear it.

For instance, at the opening of the Norma Talmadge picture, "Secrets," Monday night at the Astor, a gorgeous creature sitting in the same box with a star of the screen notable for his heroic characters (incidentally she wasn't with him, but with another man), bedecked principally in a rhinestone headdress and little else above the waist line, slipped the folk surrounding her an earful, and a good looking chap who was with another girl, seated in an orchestra seat, her telephone number on the program, after the show.

Just how the chap who was with her felt and how the girl with the other fellow took it are matters that must have been thrashed out afterward. The biggest part of the thrashing was coming to the voluptuous looking animal in the box.

At any rate the "lady" made it a point to attract all the attention that she could and then wher a near-blonde lady friend came along with an elderly dame and sat within a row or two she called her over and imparted the news very audibly that she and her husband were living apart. "Not separated. Oh, dear no, but just living apart." That was after the talk with the chap in the orchestra seat and then a couple of hours later he got the phone number. At that he looked like a guy tha' wouldn't know what to do wi'h it.

There is a more or less peculiar situation that has arisen in the organization of the Famous Players-Lasky.

It is the old cry of commercialism against that of art.

But what of it? Without commercialism where would art be?

An artist who paints a world's famous picture cannot eat the paint and live on it. Not any more than a picture actor or actress can sustain the bodily necessities fo' day in and day out by having picture run on the screen. Is that food and drink?

The answer is that the picture must be sold. If the public won't eat meat, the only thing to do is to feed them vegetables, and that man that is aware whether their taste runs in either one direction or another at a stated time is the man that can command a fortune for himself anywhere.

However, in the F. P.-L. organization the situation seems to be that those who are contemplating possible alliances with the organization seem to fear that commercialism is going to overshadow their art too completely. The artist fears that Adolph Zukor and Sidney R. Kent, the latter general sales manager of the organization, are holding a whip hand over the production end, which is dominated principally by Jesse L. Lasky.

Their fear takes this direction: "If we cannot have a free rein in production we ca not do our best work. If we cannot do our best work a. we see it then the public is going to be disappointed and our reputations are going to suffe.."

That goes for Sweeney!

Does the artist ever figure that he has his nose a little too close to the grindstone that is labeled "Self?" If he doesn't it is true that he is less far seeing than he has been credited. The moment he can get away from that self-centered angle and view the world at large with a broader understanding can accept suggestions from the man that has to go to the public with his productions, whether that man be either distribution sales manager or small town exhibitor, then he is going to be far better able to turn out what the public wants.

As far as the fact tha there is discord on the inside of the F. P.-L. organization in regard to the big trio, Zukor, Lasky and Kent, is concerned, that's applesauce. Lasky knows better than anyone else that it is money that makes the mare go.

Zukor is about the wisest manipulator in pictures. He hasn't always had a bank roll either, but today he is fixed about as well as any one need be. He's looking to the future, not so much as far, as he is personally concerned as to money matters, but as to pride. It is pride in being the biggest man in the picture industry, and Zukor is going to keep that status as long as he is able, possibly even if he has to dig into that personal reserve fund that he has laid away.

Pictures without commercialism cannot succeed any more than a glass manufacturer can expect to make money by continuing to turn out glasses after the public have stopped drinking. The question being when will they stop?

In the last few months a nice clean-up has been made around the studios by a trio of sure-thing crap shooters with loaded dice. But their "winning" streak was broken last week when they tried to rope in a taxi chauffeur and an iceman out in Hollywood.

The trio operated in style, generally driving up to the studio entrance in a smart car. Then they would start a game among themselves flashing lots of cash. The bystanders would then join in, composed of stage hands and extras.

The trio would clean up $200 or so in a few minutes, then one would shout "here comes a cop" when the crowd would disperse and they would drive away.

The other day they started operations outside the United Studios, the players included a chauffeur and the "lot" iceman. Both lost and they then started to watch the trio carefully, one of the gang made a number of passes. Finally the taxi driver nabbed the shooter's arm and when he did two pair of dice fell to the ground.

Then the fun started. The iceman threatened with his tongs and the taxi driver said he would clean up the street with the shooter, unless they got their losses back. The money, about $19, was returned at once.

Meanwhile the gambler's pals had driven away and left him.

COAST FILM NEWS

Los Angeles, March 22.

Maude Fulton is preparing a script for Priscilla Dean, who will in all probability use it for her first production for Hodkinson release.

Hobart Henley's first picture for Mayer will be "Free Love," to be released through Metro.

Ouida Wildman is the latest contest winner to receive a picture contract. She will play opposite Stan Laurel in his next comedy, a Scotch travesty yet to be named.

One of the largest casts ever assembled on the Lasky lot was photographed last week in the carnival scene of Pola Negri's latest, "Men." Robert Frazer, loaned to Lasky by Mayer, plays the lead opposite Negri.

Paul C. Mooney, vice-president of Hodkinson, arriving in Los Angeles at the conclusion of a transcontinental tour, stated 36 productions will be released during the 1924-25 season.

George Melford starts work this week on "Tiger Love," co-featuring Antonio Moreno and Estelle Taylor. "Tiger Love" is a screen adaptation of the Spanish opera, "The Wildcat," by Manuel Pennella.

Bebe Daniels will lease her home in Hollywood, due to the fact that Famous Players will keep her at the Long Island studio for a year or so.

Elmer Harris has signed with Hodkinson for five pictures in the capacity of production manager and left recently to confer with the eastern offices regarding stories and casts. Frank E. Woods has made similar arrangements with the organization. They expect to begin shooting on the first production within six weeks at the San Mateo studio, San Francisco.

William H. Craft, director at the Universal studios, has fully recovered from an operation for appendicitis and is back on the lot directing William Desmond.

A new series of one-reel subjects is shortly to be released via Grand-Asher in the form of "Laugh-o-Graphs"—jokes pictured on the screen by living actors.

Jeanie Macpherson has renewed her contract with Paramount for a

(Continued on page 46)

GREER HELD; NORMAND IN N.Y

Los Angeles, March 25.

Horace Greer, Mabel Normand's chauffeur, was held for trial in the Supreme Court on a charge of attempted murder of Courtland S. Dines.

Mabel Normand arrived in New York quietly last week, the day after Dines testified he was certain he did not shoot and that he was just as positive Edna Purviance did not make a target of him. That left two persons, Miss Normand and the chauffeur. The latter confessed to the crime.

HARRIS' NEW COMPANY

Elmer Harris, who, in association with Frank Woods, has been releasing productions through Allied Artists, is now continuing his association with Mr. Woods in a new producing company backed by a group of western capitalists and contracts have already been signed for ten features.

Associated with Mr. Harris and Mr. Woods in the new producing company are A. B. C. Dohrman of San Francisco and W. J. Connery of Los Angeles.

"DESTINY" WITH "CARPET"

The Weiss Brothers are likely to slip over another foreign production, entitled "Destiny."

This is the firm showed "Six Days" in Boston on the strength of the success of "The Ten Commandments' 'and they think they can make a hit with "Destiny" on the strength of what has been achieved by Douglas Fairbanks in his "The Thief of Bagdad."

The flying carpet which is one of the big things in the Fairbanks picture is also in "Destiny."

$100,000 LEONARD OFFER

Benny Leonard, lightweight champion, it is said has been offered $100,000 for appearing in 12 two-reelers, but has not yet accepted.

Details of the picture proposition which it is reported Leonard is considering, names Max Cohen as sponsoring the productions.

The negotiotions call for 12 two-reelers. The stories to bear relation to each other, but the pictures not to be in the nature of a serial.

JURY AWARDS $6,000

Costello Patron Struck by Falling Fan

Miss Reid Miller Powers, who sued the Fort Washington Theatre Co. Inc. for $30,000 last week, received a verdict of $6,000.

The case came up before Justice Charles D. Donohue and a jury in the New York Supreme Court. The falling of a fan and injury to Miss Powers was the cause of the action.

The defendant company, of which Lee A. Ochs is secretary, operates the Costello, a picture house at 23 Washington place, New York.

JUDGE ADVISES COMPROMISE

Los Angeles, March 25.

Judge Huerin declined to appoint a receiver in the case of the partnership in "Straight Ahead" with Fred Morgan, as executive, Tom Gallery as actor and James P. Hogan as director.

In refusing the application for receivership the judge suggested that the parties get together and make a compromise.

Gallery who was playing the lead was obliged to stop due to an attack of "Kileg eyes." He was out for some time so the partners continued the picture with another player in the role and completed it.

Gallery says that many important scenes were left out while the other two say the star is angry because another player was called in.

BARTHELMESS COMING BACK

On the return of Richard Barthelmess from his vacation at Bermuda in a few days, Dennis F. O'Brien his attorney will take the matter of adjusting his differences with Inspiration Pictures.

Barthelmess breached his contract with Inspiration with the likelihood the latter will bring legal action. The question of royalties due Barthelmess has been settled.

JOIN INDEPENDENTS

Los Angeles, March 25.

Sanford Co., Eddie Lyons, Mission Films and Sunset Productions have joined the West Coast Independent Producers' and Distributors' Association, whose object it is to establish a Coast unit of organization.

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ALREADY A WOW AND GETTING BIGGER EVERY MINUTE. SPECIAL VERSIONS AND EXTRA MATERIAL

LOVEY CAME BACK

By Young, Lewis and Handman

THE RAG NOVELTY TEMPO SONG OF THE HOUR. IT WILL MAKE GOOD FOR YOU—

IF THE REST OF THE WORLD DONT WANT YOU

(GO BACK TO YOUR MOTHER AND DAD)

By Alex Gerber and Dave Dreyer

THE BIGGEST BALLAD HIT OF THE YEAR AND THE BIGGEST APPLAUSE GETTER OF THE YEAR

Earthquake No. 1

LAZY

By Irving Berlin

IF YOU HEARD THIS SONG WITHOUT ANY ANNOUNCEMENT, YOU WOULD SAY—*"IRVING BERLIN"* AND WE'LL SAY—"STRENGTHEN YOUR ACT BY PUTTING IT IN TO-DAY.

Earthquake

WHAT'L

By Irvin

IN TRYING TO FIND WORDS TO E WHICH MEANS MORE TO YOUR ACT YOU HAVE EVER DONE IN YOUR BECOME SPEECHLESS.—WORK

In Prepara

WHAT'S TO DAY GOT TO DO WITH TO MORROW

Words and Music by WALTER DONALDSON

?

I MUST HAVE COMPANY

By Gus Kahn and George Meyer

?

SHE'S EVER SWEETHEA

(But Nobody's

By Billy Ros and Con Conra

?

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ND DAD)
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AUSE

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(DON'T SAY NO SAY MAYBE)
By Walter Donaldson and Bud G. DeSylva
OH BABY - WHAT A NOVELTY
YOU'VE NEVER HEARD ANYTHING
LIKE IT - HOP ON THIS QUICK!

COVER ME UP WITH THE SUNSHINE OF VIRGINIA
By Young, Lewis and Meyer
IF YOU SANG "MY MAMMY" - "TUCK ME TO SLEEP" - "TENNESSEE" - THIS ONE IS IN THE POCKET BY THE SAME WRITERS

YOU
By Al Wohlman and Bud Cooper
IF YOU HEARD OR SANG "DEAREST" - YOU WILL DO BOTH WITH THIS ONE

uake No.2
'LL DO
ving Berlin
WORDS TO EXPRESS THIS SONG,
YOUR ACT THAN ANY SONG
E IN YOUR LIFE, WE
ESS.-WORK FAST!

Earthquake No.3
MY PAPA DOESN'T TWO TIME NO TIME
THE WRITER OF SUPER HITS OFFERS YOU THE LAST WORD IN "PAPA AND MAMA" RAG SONGS. A WOW OF A HIT.
Words and Music by
WALTER DONALDSON

eparation

EVERYBODY'S ETHEART
(Nobody's Gal)
Billy Rose Con Conrad
?

FEELING THE WAY I DO
By Walter Donaldson and Bud De Sylva
?

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THIEF OF BAGDAD

Douglas Fairbanks production with Fairbanks starred; written by Elton Thomas; directed by Raoul Walsh; scenario, Lotta Woods; Arthur Edeson, photographer; Dr. Arthur Woods, research director, with Edward Knoblock consultant; William Cameron Menzies, art director. Special presentation opened March 18 at the Liberty, New York. Twice daily at $2.20 top.

The Thief of Bagdad...Douglas Fairbanks
His Evil Associate.....Snitz Edwards
The Holy Man.....Charles Belcher
The Princess.....Julanne Johnston
The Mongol Slave.....Anna May Wong
The Slave of the Lute.....Winter-Blossom
The Slave of the Sand Board.....Etta Lee
The Caliph.....Brandon Hurst
His Soothsayer.....Tote Du Crow
The Mongol Prince.....So-Jin
His Counselor.....K. Nambu
His Court Magician...Sadakichi Hartmann
The Indian Prince.....Noble Johnson
The Persian Prince.....M. Comont
His Awaker.....Charles Stevens
The Swordsman.....Sam Baker
The Eunuchs.....Jess Weldon, Scott Mattraw, Charles Sylvester

Douglas Fairbanks would have his public believe "The Thief of Bagdad" is the kind of picture he has always wanted to do—its flights of fancy, illusions of the magical "Arabian Nights" upon which the story is founded, the dreams that were his as a boy. Perhaps there is more to that than the publicity department's weaving of matter.

But Doug has come forth with an absorbing interesting picture, totally different than any of its predecessors. Never once does the present day commonplace intrude, nor the dramatics of countless pictures that have gone before. "The Thief of Bagdad" is not so much a story as it is a presentation of mystical events. It is laid in the mystic regions that lie eastward of the Suez.

Nearly all of it is fairy-tale like or phantasy, and so well is it done that the picture carries its audience along in the spirit of the depiction. "The Arabian Nights" are classic stories in book form. "The Thief of Bagdad" is a classic in pictures. The wealth of magic that is applicable to pictures has finally been adapted by Fairbanks. Why someone else did not think of it before is one of the things that lend to motion pictures that unknown quantity—what they will develop. Doubtless others have prognosticated the production of a work of such caliber upon realizing the maze of detail, effort and executive brilliance.

The solving of the problem of how to picturize the castles and bizarre effects of the far east was worked out by a corps of glass blowers. Those men evolved airy castles high upon the mount and they wove gorgeous effects that the camera portrays as real.

There is a magic rope thrown into the air up which the Thief climbs high walls. There is a magic carpet upon which he sails with his princess away into the land of happiness. There is a magic chest which the favored one retrieved after heroic struggles through the valley of fire, the vale of dragons, even to the depths of the seas. It is the thief, now a prince who returns at the coming of the seventh moon to win his princess against the wiles of Oriental potentates seeking her hand. He wraps her in his invisible cloak and whisks her away.

The incident of the chest is one of many surprises and its useage near the close is something of a parallel to the army on motorcycles that gave the punch to "A Connecticut Yankee at the Court of St. James." Returning to the castle, the new silken-clad hero finds it overrun with soldiers of the powerful Mongol Prince. He rides about scattering sands from the chest and instantly a vast army springs from the ground to march forward and regain the castle.

The story starts with a scene in Bagdad, where the Thief, customarily stripped to the waist, purloins a magic rope. With it he scales the castle walls and is about to make off with the casket of priceless jewels when he looks upon the princess, glorious in her luxurious couch. It is her beauty that changes him from a laggard and he goes forth to win a long battle for the right to possess her.

There is a profusion of fine long shots and the maze of strange settings are great aids in keeping interest evenly balanced through the showing. Many of the scenes are tinted, designed to picture the spirit of the incident or event. So entirely different is "Bagdad" that it might have been shot in the lands it is supposed to picture. That it is authentic is not questioned, for clever people have aided in its making and persons who have visited some of the far away regions agree the picture is beyond criticism in that respect.

Fairbanks as the Thief gives a corking performance. Not so much of the athletic stunts of his earlier pictures are resorted to. He makes his hero more the dream lover of the story. Snitz Edwards as his associate in the evil days is one of the outstanding figures.

The cast has been brightly selected, as, for instance, players of Oriental extraction are used for such characters. At the head of those players and indeed second to Fairbanks is So-Jim in the role of the Mongol Prince, a really fine characterization. Anna May Wong as the little slave girl who is a spy for the Mongol Prince, proved herself a fine actress. Julanne Johnston as the princess is languorous, being more decorative than inspiring.

The premiere of "The Thief of Bagdad" was made sensational by the crush of picture fans who massed about the theatre entrance. Doug and Mary Pickford entered the lobby football fashion, a group of policemen forcing a passage. When the showing was over at nearly 11:30 the same crowd was outside, but kept in better order.

Morris Gest was the selection of Fairbanks to sponsor the film, Gest and his partner, F. Ray Comstock "having the honor to present." Perhaps some of Gest's ideas are the result of the Oriental atmosphere in the lobby, where Hindoo singers and musicians provide atmosphere and incense perfumes the air. Gest's bit is said to be a percentage arrangement whereby he receives about $3,000 weekly.

"The Thief of Bagdad" is the finished product of trick photography, a magical tale brillaintly picturized. A store adjoining the theatre has been hastily established by ticket speculators, a sure sign of a big demand. A clever sign showing Doug and his princess in midair upon the magic carpet attracts attention to the theatre, which should long hold the picture, incidentally a bear of a matinee card because of the kid draw.

Ibee.

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FIRST NATIONAL PICTURES

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SECRETS

Joseph M. Schenck production, starring Norma Talmadge. Adapted by Frances Marion from the play by Rudolph Besier and May Edgington. Directed by Frank Borzage. Shown at the Astor theatre, N. Y., March 24, 1924, for a run. Running time, 94 minutes.

1923
Mary Carlton.....Norma Talmadge
John Carlton.....Eugene O'Brien
Dr. Arbuthnot.....Winter Hall
Robert Carlton.....Frank Elliott
John Carlton, Jr.....George Cowl
Audrey Carlton.....Clarissa Selwynne
Lady Lessington.....Florence Wix

1865
Mary Marlowe.....Norma Talmadge
John Carlton.....Eugene O'Brien
Susan.....Patterson Dial
Mrs. Marlowe.....Emily Fitzroy
Elizabeth Channing.....Claire McDowell
William Marlowe.....George Nichols

1870
Mary Carlton.....Norma Talmadge
John Carlton.....Eugene O'Brien
Bob.....Harvey Clark
Dr. McGovern.....Charles Ogle

1888
Mary Carlton.....Norma Talmadge
John Carlton.....Eugene O'Brien
John Carlton, Jr.....Francis Feeney
Blanche Carlton.....Alice Day
Robert Carlton.....Winston Miller
Audrey Carlton.....May Giraci
Mrs. Mainwright.....Gertrude Astor

1923
(Characters same as in first episode)

Norma Talmadge is here in the greatest role she has ever been seen in on the screen. As Mary Carlton in "Secrets" she is shown first as a woman past 70, and then, as the action turns back, she is successively in girlhood, young wifehood, a middle-aged mother and then, finally, again as the aged but still loving and beloved wife.

It is a picture that is going to be a tremendous drawing card with women of all ages from the flappers to the grandmothers, and they are all going to love it.

On the screen "Secrets" is a far better entertainment than it was on the spoken stage. Its punches are driven home with greater effect than they were in the spoken play, and the interpretation Miss Talmadge gives of the wife who never wavered, but remained firm in the belief that her husband still loved her best of all, even at the times that she knew he was unfaithful, is something that will go down in film history. It is a work of art, deftly handled with a divine touch that makes it stand out as one of the greatest screen characterizations in years.

In the play the story was told in a straightforward manner, beginning with the early love story and the development of the theme from that point on. In the screen version there is a switch.

Frances Marion, who adapted the play, opens it with several scenes of the modern episode, after which she utilizes the dream idea for the showing of the preceding episodes in the life of the central characters. It is cleverly handled through the medium of the diary of the wife. Thus a lot of footage was avoided and the story runs along entertainingly to hold the interest.

The direction of Frank Borzage must be credited with a great part in the success that the picture is certain to have. He has taken Miss Talmadge and handled her in a manner that makes her reveal artistry such as she never displayed heretofore. Her make-up is a fine piece of work, and at times extends even to her hands. There is one scene for which Borzage must receive untold credit—the one following the siege on the ranch, when victory has perched on the side of the Carltons.

Mary Carlton's husband has gone forth to greet the rescuers, but she turns toward another room where her first-born lies dead. It is such a tremendous change of pace that it stands out like a Rolls-Royce in a showroom full of Cadillacs.

In casting Eugene O'Brien for the lead opposite Miss Talmadge, Joe Schenck made doubly sure of the selling value of the picture. Miss Talmadge and O'Brien as star and leading man built up a screen reputation in a series of pictures five years ago that helped a great deal toward Miss Talmadge's popularity. In "Secrets" O'Brien plays opposite her with the same verve he displayed in the earlier pictures, and the combination of the two is going to be one of the things the fans won't be able to resist.

The balance of the cast is more than adequate; it is splendid. In the second episode of the picture each and every member of the cast, in addition to the two leading players, scores. Patterson Dial as a slavey particularly stands out, while Emily Fitzroy as the mother, Claire McDowell as the aunt and George Nichols as the father are all splendid.

In one of the later episodes Gertrude Astor creates a decided impression.

With all of the telling of the tremendous love tale of Mary and John there is still lots of room for comedy, and not an opportunity has been overlooked to provide a laugh, while in the scene of the western ranch there is enough thrill in the gun fight to satisfy the most rabid wild and woolly fan of pintures.

The sets are colorful and the lightings in the second episode veritable works of art.

There is one question that remains, and that is whether or not this picture is of the required length to furnish a full evening's entertainment in a legitimate house at $1.65 top. It runs only an hour and 34 minutes, and that does not seem to be quite sufficient at that price, no matter how good the picture.

But this much is certain, the picture is going to be one of the biggest box-office knockouts of the year in the regular picture houses.

Fred.

SINGER JIM McKEE

Paramount picture starring William S. Hart. Story By Hart; adapted by J. G. Hawks. Clifford S. Smith, the director. Showing at the Rialto, New York, week of March 23. Running time, 75 minutes.

"Singer" Jim McKee.....William S. Hart
Mary Holden.....Phyllis Haver
Buck Holden.....Gordon Russell
Dan Gleason.....Bert Sprotte
Betty Gleason.....Ruth Miller
Hamlin Glass, Jr.....Edward Coxen
Hamlin Glass.....William Dyer
"Brute" Bernstein.....George Elegmann
Mary Holden, as a baby.....Baby Turner

Showing at this house following a four weeks' postponement and marking the vehicle which brought to a head the controversy between Hart and F.-P.-L. The film was originally booked into this theatre about a month ago, but was withdrawn after the announced billing had gone out. No logical reason was given for the sidetracking, with the distributing organization inclined to be reticent in the matter, but leaving the impression the delay was caused by the business "A Song of Love" had done at the Rivoli, which warranted that picture's forcing out "McKee" at the Rialto the succeeding week.

The manner in which his picture was handled brought W. S. Hart to New York, where he now is, with a settlement between the star and Famous due to be reached this week.

"McKee," as a picture, starts out with a rush, but suffers a loss of speed along midway. Nevertheless, it should appeal to Hart's personal following.

What the others, not addicted to Hart or his particular style of screen work, will think of the release is questionable, although no one who views it will be able to resist a fall over a dirt cliff which Hart and his "paint" pony take. It marks as great a stunt of this kind as has been screened. Both horse and rider look to descend some 25 feet in a sheer drop before they again come in contact with the ground, followed by the resultant rolling. It is a distinct thrill.

Productionally, the picture is notable for its photography, which includes a full moon in a few exterior shots that is the most realistic depiction of that sphere yet seen while the scenic qualifications maintain the usual picturesque standards always associated with Hart's release.

Somewhat unfortunate for the general regard is the casting of Phyllis Haver. Screening as being limited to but one expression, she not only fails to convince but is especially colorless here. Ruth Miller is the only other woman in the cast in a secondary assignment. The star's most notable support comes from Gordon Russell and Bert Sprotte, who fulfill all obligations.

The narrative is named after a peculiar characteristic of the man, McKee, who must needs sing when experiencing emotion. A holdup and the fatal shooting of McKee's partner leaves the songster with his companion's child on his hands, for whom he effects an escape. Jumping 15 years, the story resumes in a mining town, where the child, now a young woman, becomes attached to a bank president's son, who invites her to a ball, and there deserts her because of her inferior appearance.

McKee, a window witness to the incident, goes back to "the road," holds up a bus to turn the money over to his ward as an inheritance. Caught, accused of having shot her father, revealed as not her uncle, as the girl supposed, and sent to prison, the reunion remains incomplete until after the sentence has been served. Riding through the woods the girl hears McKee's song being mimicked by a parrot, which he has picked up, and it leads her to him.

It is understood that Famous "squawked" on Hart's previous picture, "Wild Bill Hickok," claiming it to be not modern enough (whatever that might mean), and of just what effect that had on the making of this newest release probably Hart is the best judge.

There was some trouble over "McKee" a few days previous to the Los Angeles showing, and it is certain that the star has not been before a camera since its completion—but where they like Hart they'll like "McKee."

Skig.

THE DAWN OF A TOMORROW

George Melford Production, presented by Adolph Zukor and Jesse Lasky. Jacqueline Logan, David Torrence and Raymond Griffith featured. From the novel and play by Frances Hodgson Burnett, adapted by Harvey Thew. Shown at the Rivoli, N. Y., week March 23, 1924. Running time, 72 minutes.

Glad.....Jacqueline Logan
The Dandy.....Raymond Griffith
Sir Oliver Holt.....David Torrence
Arthur Holt.....Roland Bottomley
Nod.....Harris Gordon
Black.....Guy Oliver
Ginney.....Tempe Piggot
Bet.....Mabel Van Buren
Madge.....Marguerite Clayton
Polly.....Alma Bennett
Barney.....Warren Rodgers

As a play on the spoken stage "The Dawn of a Tomorrow" was interesting. As a motion picture it it likewise good entertainment, but that is about all.

It is a slum story with a crook element, a love story that carries through and an element of surprise in it that is satisfying to the greater part of the film fans. It isn't, however, a picture that stands out as an extraordinary one as far as the Famous Players are concerned. With the majority of other producing or-

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LILA LEE

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ganizations it would be remarked on as "great."

The trouble is that the majority of film followers have gotten to expect nothing but the best in Famous product and from the directors that that organization has raised to the degree where they have the pictures that they make as a production bearing their name specials are expected. When they don't materialize it's a disappointment.

However, in "The Dawn of a Tomorrow" George Melford has developed an actress in Jacqueline Logan. As Glad in this production she shows flashes of ability unsuspected in her heretofore. In the cast also Raymond Griffith gives a corking performance as Dandy and David Torrence as Sir Oliver Holt proves himself an extremely likable old man.

The story is laid in the London slums, with Glad and the Dandy sweethearts. The Dandy is a crook, and every one of the wretched creatures who live in the slum district believes that their only chance in life is to prey on the better classes. The Dandy is implicated by another crook in a shooting, but it is the kindly old Sir Oliver, who the Dandy believes to be a crook, finally proves his alibi, and a regeneration of Dandy is brought about through the efforts of Glad.

It is a slim waisted yarn, but it suffices to hang a picture on it. In the regular run of houses it will get the average business. *Fred.*

UNKNOWN PURPLE

Carlos production releasing through Truart. Adapted from stage play of the same name. Supervised and directed by Roland West with Oliver Marsh the photographer. Showing at the Capitol, New York, week of March 23. Running time, 79 mins.

Peter Marchmont.....Henry B. Walthall
Jewell Marchmont.....Alice Lake
James Dawson.....Stuart Holmes
Ruth Marsh.....Helen Ferguson
Bobbie .....Frankie Lee
Mrs. Freddie Goodlittle..Ethel Grey Terry
Leslie Bradbury.....James Morrison
Freddie Goodlittle.....Johnny Arthur
George Allison.....Richard Wayne
Hawkins .....Brinsley Shaw
Burton .....Mike Donlin

Roland West has taken his stage play, which he wrote in conjunction with Carlyle Moore, and given it able screen presentation. It is an exceptionally well-made picture—among the best of its type—a mystery.

Well dressed with extensive if not lavish interiors, and an assembled cast that plays the theme for its full worth, it is a release that impresses through that certain touch of class.

More than the usual credit should go to Oliver Marsh, who has handled the intricate lightings most aptly and given them excellent presentation through his photography. The tinting is an important ingredient to the story, and at this house the purple glow was carried outside of the screen itself by the rising of that color through border lights. The instance aided, but slightly draws attention away from the picture.

Henry Walthall, as the central figure, gives a performance of decisiveness that marks this as one of his best program contributions. The entire cast is invaluable in the manner in which they have evidently followed instructions. West is not new to the camera, but this release certainly marks him as particularly equal to the responsibility.

The picture has been nicely carried out, supplying all the elements of suspense, with Johnny Arthur relieving the tension through comedy upon which he has fluently realized.

Alice Lake stands out among the women for her efforts, while each of the men click.

The story carries a revengeful theme that has the innocent victim returning from prison to relentlessly hound the man who has stolen his wife and worldly goods. The pursuit is made the more baffling through a secret color process productive of a ray of light which makes the person within the glow invisible.

This screen version of the play is a sure program leader for any of the better houses, and even if the clientele doesn't particularly care for the mystery angle in their celluloid menu, the class the film possesses should hold it up. *Skig.*

HIS DARKER SELF

Albert Gray Production released through Hodkinson. Starring Lloyd Hamilton in blackface. Directed by Jack Noble. Shown at the Cameo, New York, week March 23, 1924. Running time 51 minutes.

"His Darker Self" is the picture in which it was originally intended that Al Jolson, the famous blackface delineator of the stage, should appear under the direction of D. W. Griffith. When Jolson walked out, Lloyd Hamilton was secured from the Educational people for the picture and Jack Noble engaged to direct it. The picture completed proves itself to have a number of laughs from beginning to end, with Hamilton working both in white and blackface in it. It isn't exactly what one would term a comedy wow, but it is a good laughing picture.

Utilized as the principal laugh producer on an all-comedy bill, as it is at the Cameo this week, it manages to add a kick to the proceedings.

Hamilton plays the role of a fiction writer with a longing to become a crime detector, and achieves his ambition when an old colored servant is accused of a murder which in reality was the work of the leader of a gang of colored bootleggers. Hamilton disguises himself in cork to visit the colored cabaret where the bootleg mob hold forth, and his adventures there with the crowd of shimmy shakers and mean steppers are highly amusing. There is also a bit in a summer amusement park devoted solely to negroes that is also replete with laughs.

For thrills there is a lively motor boat chase and a knife throwing contest.

As a whole it can be passed as a decidedly different comedy production done in color, mostly black with a touch of high yaller. *Fred.*

GEORGE WASHINGTON, JR.

Warner Brothers production adapted from the musical comedy by George M. Cohan. Starring Wesley Barry. Cast includes Gertrude Olmstead, Otis Harlan, Charles Conklin, Leon Barry and William Courtright. At the Circle, one day, March 18, as half the bill. Runs 60 minutes.

"George Washington, Jr.," was suggested, probably remotely so, by George Cohan's musical comedy of that name some years back. As incidental to Wesley Barry's befreckled mannerisms it serves its purpose, although taken by itself it is a cross between crude farce and cruder melodrama.

Wesley is no longer the little towheaded runt who charmed folks a few years ago. He is nearly mansize now with long trousers and the beginnings of a beard crowding out his freckles. He is cast as an adolescent youngster who believes in truth above all things and sticks to his Washington-like theories through all obstacles.

This leads to complications of all sorts and not a little fun, although the picture never reaches the humorous heights that one anticipates. The young star does not seem to have enough opportunity to exhibit the facial expressions and other tricks of the trade that made him famous. Instead he indulges in a rough-and-ready with a gang of villains, further proof that maturity is creeping upon him. The fight scenes are well staged and a good portion of the laugh in the picture comes at this point.

Barry is the "little Mr. Fixit," straightening out everyone's trouble with a good deal of zest. His father, the senator, is forcing his young niece to marry the foreign nobleman. Wesley traces down the unwelcome suitor as a bogus count and famous international crook and turns the girl over to his pal, the boy who loves her.

The senator has been flirting with disgrace through his connection with the villain and only his young son's first lie clears the atmosphere. Wesley goes to the painting of his idol to crave forgiveness and the eye of the father of his country closes in an undeniable wink.

The trite story is improved by a capable cast. Gertrude Olmstead is disturbingly pretty as the girl and William Courtright makes the gruff old senator likable. Charles Conklin is cast as a colored servant, coming in for laughs with ghosts and other frights similar to those experienced by the negro servant in Griffith's "One Exciting Night."

Barry is at the awkward age now, too young for such roles as "Seventeen" or other Tarkington types and too old for the kid parts of the past. It must be difficult to secure the right kind of pictures for him. Considering this, "George Washington, Jr.," is an acceptable proposition for the box office of the average theatre, although its rating on any other score is not particularly high

DANGEROUS TRAILS

Rocky Mountain production presented by Morris R. Schlank. Directed by Alvin J. Meitz. Cast includes Tully Marshall, Irene Rich, Noah Beery, Jack Curtis and Jane Talent. At the New York one day, March 18, as half the bill. Runs about 65 minutes.

The one thing about "Dangerous Trails" that will linger in the minds of filmgoers a few hours after seeing it is the messy job made of the titling. Awkward, ungrammatical, stupid and entirely lacking in the knowledge of punctuation or clear construction, it would be enough to sink an otherwise shining production.

In this case, however, it cannot do much harm, as the film is bad enough. It is a tale of the Northwest Mounted Police, with a flavor of Chinese dope traffic included. The mixture as handled here is indigestible. Neither the heroics of the great Northwest nor the weird and supposedly exotic villainy of the Orientals ring true.

Bad continuity and insipid acting do not help. The story is disconnected and hard to follow.

Tully Marshall, in a right role one of the best of the screen's character men, is seen as a colorless old villain, not wicked enough to be genuinely interesting. Irene Rich is most unfortunately cast as the heroine. Miss Rich, who has heretofore been advantageously seen as restrained and quietly reserved women, is completely at a loss as a wild and almost hoydenish

(Continued on page 44)

The Tiger Lady Comes to Life—

The Cast
AILEEN PRINGLE
CONRAD NAGEL
JOHN SAINPOLIS
STUART HOLMES
MITCHELL LEWIS
ROBERT CAIN
NIGEL DE BRULIER
DALE FULLER
CLAIRE DE LOREZ
WILLIAM HAINES

Directed by
ALAN CROSLAND

Scenario by
ELINOR GLYN. *Continuity by*
CAREY WILSON

Editorial Director
JUNE MATHIS

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The queenly beauty of Elinor Glyn's stately heroine — half-woman, half-tiger—will soon be screened in more theatres of the world than any other single production in film history. Aileen Pringle's performance will be talked about as much as the book itself has been.

There never was a production like this one. It is perfect. Exquisitely portrayed, with fidelity to each detail of the renowned story, "Three Weeks" will crowd any theatre where it is played. And by theatre we mean seats, standing room, lobbies, and sidewalks!

Elinor Glyn's
THREE WEEKS
Goldwyn-Cosmopolitan

REYNOLDS and DONEGAN CO.
Skating Ballet
16 Mins.; Full Stage (Special Set)
Hippodrome.

Earle Reynolds and Nellie Donegan have created a skating act which contains more intricate figure skating, sensational tricks, beautiful costumes and speed than any similar act seen around New York, and that includes the famous Charlotte Ice Ballet. Besides themselves, little Helen Reynolds, world's champion on the rollers, and Hilda Ruckert, champion ice skater of Continental Europe, and eight of the Hippodrome Girls whizz around on the four special skating mats the act carries, in perfect time and rythm, doing the most difficult and dangerous stunts that experts can figure out. An odd feature is the different colored wigs worn by the entire ballet. Blue, green, pink, red and other colored hair gives the skaters an eerie appearance which is enhanced by a clever lighting scheme. Earle Reynolds, noted for his speed and whirls, and Nellie Donegan for her intricate figure carving, need no comment. But Helen Reynolds, thir daughter, deserves special mention for her gracefulness, speed and daring. Hilda Ruckert also is entitled to special mention for the same.

The aeroplane swing, the Wooden Soldier dance on skates, the pirouettes of Reynolds, and the finishing "Breakaway," in which Reynolds, while swinging Helen around at lightning speed by the arms, throws her away from him with a jerk, which turns the girl in the air and allows Reynolds to catch her by the ankles while still whirling, are only some of the thrillers in the act. It is an ideal turn for the position (closing the first half of the program) at this house and it received hearty recognition from the audience on their opening night (Monday).

Appearance, set and wardrobe are all in favor of the team, who have had enough confidence in themselves, to put in the money this act must have cost. They should be working all the time.

The last time this team was reviewed in the New Act Department of Variety was in 1908, at the Alhambra, New York. It strikes the writer that whereas they had about two lines of billing at that time, their present billing at the Hippodrome takes up more space than both their billing and the review of their act (at that time) was awarded. The 1908 review is appended.

EARLE REYNOLDS and NELLIE DONEGAN.
(Reviewed July 25, 1908).
Roller Skating
15 Mins.; Full Stage (Palace Arch)
Alhambra.

With a record as the feature of "A Parisian Model," in the skating scene of the Anna Held show, Earle Reynolds and Nellie Donegan are presenting themselves in New York vaudeville with their initial appearance at the Alhambra this week.

It is a sight act, and it is an interesting number, as Mr. Reynolds and his partner perform tricks on the little wheels one never dreamed could be accomplished. Especially did the young woman arouse the audience when she did a buck dance (on the rollers), to the air of "Happy Days." One would go often to see Miss Donegan repeat it. She is a wizard on the wheels.

Another striking bit was the playing of "The Merry Widow" waltz on a banjo, while she whirled swiftly on her toes. Mr. Reynolds also does some extraordinary spinning on the wheels, while they dance singly, together and execute all kinds of pretty slides and circles.

The costumes deserve special mention becoming a part of the "sight."

Reynolds and Donegan, in their skating, come under the head of a novelty, for it is doubtful if their peculiar classy roller skating can be duplicated.

Sime.

(P. S. And the last crack goes for their present offering.)

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JACK PATTEN and LORETTA MARKS (3)
"Home, Sweet Home"
25 Mins.; One and Full Stage (Special)
Palace

If Patten and Marks are out to establish a new high water mark for vaudeville productions, they certainly have achieved their purpose from a scenic and costuming standpoint, to say the least. The pity of it is that the scenic investiture greatly overshadows the material at hand. Perhaps when some of the loose ends are tightened up the act will not be quite as tedious as it is in its present shape.

But Patten and Marks have at least attempted something really worth while in vaudeville.

The program credits the team with having conceived and staged the act, with Kenneth and Roy Webb contributing lyrics and music, which evidently means that the performers had the ideas for it.

"Home, Sweet Home" is divided into 10 episodes and begins in a right corner of "one," trapped up to represent a novelty shop.

John O'Keefe, as keeper of the shop, phones the couple who are supposed to have been married and planning their love nest that the furnishings have arrived. He urges them to come down and look them over.

Patten and Marks follow with a neat double song and dance in "one," then go into the shop. The shop keeper shows them various china and bric-a-brac and tells the legend of the figures thereon, subsequently illustrated in song, dance or pantomime by the team. The idea has been used before in "The China Blue Plate," but not quite as pretentiously as in this act.

A china set is the first article. The shop keeper begins explaining. There is a fadeout, with the stage going to full and revealing a gorgeous Chinese garden and the players as the central characters of a legend. The settings, lighting and costuming in this episode are everything that could be wished for.

The following episode is an illustration of figures on pottery, of an Indian Village and permits the principals to incorporate a picturesque Indian dance remarkably well executed.

Comedy relief is attempted in the ensuing episode, supposed to represent a little carpet worker of the New England states and her hick sheif. The idea is more commendable than the dialog, which falls flat at times, but is finally rescued by a nifty dance at the finish.

The final episode reveals the bride and groom outside their love nest, also a gorgeous setting. There is some quarrel matter over the boy forgetting to mail out invit tions to their friends to spend the evening with them that could be easily deleted and never missed. A love duet and a rain scene closes the act, providing an adequate and logical finish.

The team is clever with their dancing, standing out above their singing, yet the latter is acceptable. The introductory between episodes is too lengthy to hold and should be one of the first things remedied. A better reader in this part would also help.

Patten and Marks must have spent a king's ransom in outfitting this production, which would make it all the more deplorable should it not be whipped into better shape.

"MUSICLAND" (7)
Musical
15 Mins.; Full Stage (Special)
Majestic, Chicago.

Chicago, March 25.

Few all-girl musical acts measure up to this one. It is a scenic flash, a fairly good girl jazz band, with singing and other specialties introduced, and with the added fact that the girls are youthful in most instances and make a good appearance.

Patricia French is saxophonist, Ethelyn French is pianist, Audrey Owe is violinist, Pauline Dopheide is celloist, Helen Church plays bass viol, Golda Ornd is banjoist and Lucy Atkinson drummer. The French sisters sing a number. The pianist sings verses of "Maggie" with the saxophone and drums taking the chorus as mother and daughter. Miss Owe imitates a violin vocally.

The opening number is oriental in theme and the curtains separate showing an Egyptian scene and after that the band goes from one thing to another without any time lost and with entertainment which continues interesting and is made the more enjoyable by the fact that all the artists are girls.

ETHEL GREY TERRY (3)
"Sharp Tools" (Dramatic)
20 Mins.; Full Stage
Hill Street, Los Angeles.

Los Angeles, March 25.

This sketch by Willard Mack offers Ethel Terry a most suitable role for vaudeville and the sketch looks like another winner for Mack. This playlet promises to rival "Kick In," with "Sharp Tools" more melodramatic.

The curtain rises on a dark stage. It is the night for a big job. A young man on the stage as the curtain ascends answers the telephone and advises the girl in an adjoining room that everything is o. k. both appearing very nervous. The master crook enters in a tux, announces the job was a success and shortly after the yegg joins them with the loot, stating that it was necessary to kill the watchman to make his getaway. The master crook tells the girl he loves her and suggests blowing away to distant lands and doublecross the others out of their share of the spoils.

The girl agrees on condition they inform the young man. They finally drug him and just at the moment they start dividing the booty consisting of a fortune in diamonds, which after some previous talk about the killing of Inspector Burns disclosed the m. o. as the murderer, the young man and the girl cover the other two with guns, telephone the police, announcing they are brother and sister, and that the inspector was their father.

The playlet is full of action without a dull spot. The finish is a real surprise with plenty of kick.

The cast includes Wm. B. Davidson, Carl Girard and Edwin Sturgis. They are excellent types and gave a fine performance. The act took a number of legitim te curtains.

Josephs.

PRINCESS WINONA and INDIAN BRAVES (3)
"An Indian Idyl"
17 Mins.; Full Stage (Special)
Empress, Chicago

Chicago, March 25.

Princess Winona, who has been identified with vaudeville on both sides of the water, has two new Indian young men in "Chief Blue Jacket" (David De Mills), a Shawnee violinist, who has been studying in Germany, and "Shun-a-tona," an Otoe, from Pawnee, Okla., who has been trombonist in a band.

The setting is quite elaborate, showing an Indian village, with a tepee in center of stage and with action taking place near it. The song, "Waters of Minnatonka," is offered by the princess, after which "Blue Jacket" plays "Hungarian Dance" on his violin. After this the brave less favored in the affections of the princess unwraps a handkerchief and presents her with a fan and a shawl in an effort to win her love.

The other Indian man resents this and draws his knife and there is a fight in which the suitor is forced off stage only to return in one, with curtains drawn, to play a trombone solo, followed by a song, "When You're Away," in which the Princess joins, returning in modern costume. There is a flash back to the original setting and comparison drawn to the civilized and uncivilized Indian for a finish.

Princess Winona sings nicely. Blue Jacket plays violin very well. Shun-a-tona offers a jazz number on the trombone which is appreciated, because of the fact that it is Indian effort rather than for its jazz merit. The pantomime is not quite effective at present. The costuming of the Indian braves is notable, with long, flowing headgear of feathers.

FIVE LELANDS
Acrobats
9 Mins.; Full Stage
State

A robust woman and four men, one of them a midget, appearing to be a youngster from the front. He is the best performer, participating in practically all the hand-to-hand and risley stunts and causing howls of laughter and wonder with a feat of spinning on his head unsupported. He has, besides, the cute mannerisms of a child and a most winsome smile.

The woman is next in importance, serving as an understander for several of the tricks, and finally walking off with the three full-grown men tucked under her arms and around her neck. The act carries a special eye and is neatly costumed. The routine embracing high formations and mounting is not particularly novel, but capitally executed.

First or last on the average bill is the act's quota, and it may be counted on to handle its assignment with satisfaction.

ANN PENNINGTON and BROOKE JOHNS (1)
Singing and Dancing
15 Mins.; Three
Palace.

Ann Pennington and Brooke Johns, doubling from the Ziegfeld "Follies" by permission, have a neat act that was a veritable clean-up for the duo Monday night.

Johns opens as a traffic cop with an introductory number for Ann, who rolls on in a miniature limousine piloted by Ray Perkins.

Johns attempts to slip them a summons for speeding, with the chauffeur explaining the occupant is Ann Pennington; they are on their way to the "Follies." Johns tosses off the cop uniform and introduces himself. Both go into a double with Ann doing her stepping and Brooke carrying the melody section. This in "one" to permit the setting of the piano for Perkins, who doubles as accompanist.

Back to "three" with Perkins at the piano, Johns pulled a "blues" that hit nicely and then rescued his banjo from the foots to accompany Ann for her second dance, even more peppier than her first. A flimsy costume and a chic little hat also helped plant the saucy stuff in which the diminutive dancer is mistress.

Another song by Johns and a lively dance by Ann wound up. Repeated calls for an encore brought them back with Johns pulling the nifty that what they had done was all Ziegfeld would permit for $2.20, with both laughing their way out while the mob were still doping it out.

Were out and out show stoppers in last place of the first section, making a great team for anywhere.

MARCELLE.
Songs
12 Mins.; One
American Roof

In a white sport suit with red straw hat Marcelle makes a pleasing appearance, and has a sympathetic soprano voice and is mistress of the jazz technique of delivery that presupposes long cabaret experience.

Opening with "I'm Goin' South" she scored immediately through delivery and voice. "A Man Never Knows," was a good follow up being a semi-comic. "If the Rest of the World Don't Want You" put her away as a ballad songstress of parts and "Kentucky Home of Mine" was right in her jazz house.

Marcelle has everything a single singer needs, but she should immediately adopt another name. The one she has is identified with a trained seal act and doesn't mean a thing anyway. The idea is probably to help the illusion of color which is revealed when she removes her wig showing long blond tresses. Any feminine name will answer the purpose. She's worth the attention of the big time bookers.

Con.

"SPRINGTIME REVUE."
Dancing Act
18 Mins.; Full Stage (Special)
58th St.

A mixed dancing team and seven dancing girls who work along the lines of the Tiller school girls, offer an excellent dancing act under the misleading title of "Springtime Revue." There's some singing in the turn, but it's unimportant, dancing being the principal thing in the act.

The seven girls are not the rank and file chorus steppers of the regulation small time tab type, but are capable of doing intricate solo and team work that's comparable with the best.

The man and woman principals do an adagio, whirlwind and tango very well. Act is backed with good flash. Eliminating the singing would make the turn more compact. Good dancing act as it is, for the pop houses.

Bell.

GORDON and KING.
Song and Dances
12 Mins.; One
American Roof

Two young chaps recent graduates from an amateur Follies held at the American. They can hoof with any of the two acts. Opening in neat street suits and derby hats they double a parody on "Fifty Miles From Nowhere," which explains their dancing origins.

A double "essence" clicks next followed by a duo eccentric equally well done. A dancing bit with each soloing buck and wing acrobatic and slide steps landed heavily, both youngsters doing real triple time wings mixed up with the hoke sliding that is now popular.

The boys opened after intermission on the Roof and handled the spot nicely. They are good early dancing bet for the best of the bills.

Con.

EDDIE NELSON and CO. (3)
Comedy
25 Mins.; One and Two (Special)
Englewood, Chicago

Chicago, March 25.

Eddie Nelson has assembled the best of the fun that he has presented in vaudeville and productions into a skit which opens in "one" and goes back to a set in "two" in which he has the assistance of a man doubling an Irish policeman and a small role in a Turkish harem and an attractive young woman who plays a small part in the first bit and offers an oriental dance to make way for Nelson's burlesque.

The first scene is a street with a traffic officer standing in front of a "Stop" and "Go" sign, and being encountered by Nelson, dressed in red riding costume astride a small tricycle. The leaning almost-fall stunts of Nelson are displayed in this situation. An individual number of Nelson's follows in "one." This is the novelty dance he offered in "The Last Waltz" at the Century in New York. Nelson's burlesque dance, following a straight dance by the young woman, shows him in a costume made of Turkish towels, dancing ridiculously, and provoking laughs.

This is presented in "two" in a set such as is found in big revues. He takes bow after bow and brings on a guitar case, which he finally opens after several bows, disclosing a uke—a surprise that is a laugh. He employs a song plugger here and provides a singing touch for the act.

He also tells of having impersonated local characters in other cities and then promises John Philip Sousa, here appearing with the members of his company in a travesty bit and playing cornet. For an encore he makes a burlesque speech.

Nelson is a comedian unique with ability which cannot fail of appreciation. His supporting company is satisfactory with the girl making a striking appearance when costumed for her Oriental dance.

CAULFIELD, RITCHIE and CO.
Singing, Dancing, Piano
14 Mins.; Full Stage (Special Drapes)
American Roof

Male pianist, male dancer and girl dancer in a song and dance revue framed along conventional lines. The pianist carries the plot lyrically, the turn opening with him singing anent his inability to get an original idea for a dancing turn.

The dancers make an appearance and are enlisted. Between each dance the pianist introduces the next dance via the song and box route. Caulfield is a tall rangy hoofer who does an acceptable eccentric solo, doubles with the girl in a kicking dance and an adagio toe dance. She does a toe solo, an acrobatic and a Russian dance on her toes in addition to the doubles.

A duel idea at the finish is sloppily done. The lyrics sound homemade in spots, but the dancing averages up well enough for safety on the small time bills.

Con.

KIRKWOOD TRIO.
Variety Act
11 Mins.; Full Stage (Special)
58th St.

Two men and a woman in a medley of entertainment that includes roping, singing, dancing, comedy talk, crayon drawing, whip manipulation and music. Special set of a Western background is used and three appear in ranch make-ups.

The roping stuff is good, especially that done by one of the men as solo trick stuff. Girl sings pleasantly, and girl and one of the men put over neatly executed waltz clog. The cross-fire talk is average stuff that serves its purpose as a filler between specialties.

Average small time act that makes acceptable opener or closer.

Bell.

"EILEEN," (4).
Musical
19 Mins.; Full Stage (Special)
58th St.

Musical skit with four characters (two men, two women). "Eileen" is supposedly an Irish lass looking for a husband. There's a frame-up that arranges matters so Jerry, a stableman, is palmed off on "Eileen" as an aristocratic candidate for her hand.

The man playing Jerry has a good tenor voice and a convincing brogue. "Eileen's" brogue is not quite so convincing. There's a lot of dialog in the action of the skit and it gets pretty talky as it goes along.

There's little to it other than the Irish tenor's vocalizing and the skit on the whole makes but mediocre entertainment.

Bell.

ARMOROS and JANET
Comedy and Instrumental
14 Mins.; One
State

Armoros and Janet offer a reversal of the usual in "Frenchie" acts. This time it is the man who is the foreigner with the woman the comedy feed, who misinterprets all his native lingo. The opening few minutes reveal a most pitiful line of talk, and, for a time, it appears the act is headed for the rocks.

But Armoros drags in a little concertina, just in time, and from then on it's good vaudeville. The man is a wizard with the instrument, not only in a musical sense, but in the comic way he handles it and his whole method of approach. His partner lends her best bit with a bass drum accompaniment to his Scotch bagpipe imitation. The talk shows hardly any improvement, but he keeps the concertina handy and plays it often enough to keep things humming.

The act, however, is still small-time quality and doesn't deserve to be. The man, besides his musical skill, has the makings of a clever comic with the right material. Miss Janet hasn't much to offer, but might be developed into a capable feed with less accent on her comedy efforts.

WATTS and RINGOLD.
Singing, Dancing and Talking
16 Mins.; One
58th St.

Man and woman (colored). Woman is excellent dancer showing particular ability at tap dancing of the sort that calls for big shoes and has a comedy single. She has comedy ability that with direction could be developed to a high degree.

Singing of both is ordinary. Man has a funny routine with lighted cigars, however, that makes his comedy work distinctive.

Act qualifies readily for the No. two spot it held at 58th St. The less singing the team do the better.

A rearrangement of their material with the man's cigar stuff and other comedy business kept in and the woman's stepping likewise, with the revision supplying comedy in most of the spots that now contains singing would life the act immeasurably.

Bell.

MORT FOX and GIRLS (2)
Talking and Singing
16 Mins.; in Three (Special Drapes)

Mort Fox has discarded men partners and taken on two girls as assistants. Fox, as a stage door John, accosts the girls and some smart dialog ensues.

The girls put over a couple of harmony numbers very well, though the voices are not too strong. Fox and one of the girls do a cleverly written medley parody, and then the three illustrate the difference between the old-time ballad and the present jazz styles of songs.

With a little work to speed the offering up, it will be good for the intermediate houses.

THE PERETTOS
Dancing and Acrobatics
11 Mins.; Full Stage
Broadway

This neat mixed team open with a neatly executed acrobatic adagio dance, and then do some excellent posturing on the suspended web.

For the close the man adjusts an apparatus on his shoulders, the woman mounts it and on a rope between the supports, revolves with lightning speed in a loop formed by standing in the rope and contracting the swing thus formed, by the force or strength of her hand grip.

The act can hold this spot on most any bill. Went very big at this house.

MUSICAL AVOLLOS (3)
Xylophonists
12 Mins.; One
23d St.

Three men, two playing xylophones and one an enormous bass marimba-phone, which he has to stand on a raised platform to reach, put over the average program submitted by similar acts. An operatic selection opens, then follows a fast march tempo number, an announced composition of their own (not named) and the usual fast and forte finish.

It is a standard small time opener.

ENGAGEMENTS

Dorothy Neville, "Greenwich Village Follies."

Charles Lawrence, replacing Louis Simon in "Moonlight" at the Longacre, New York.

PALACE

A typical summery song and dance show here, with Ann Pennington and Brooke Johns, Jack Patten and Loretta Marks and Blossom Seeley and Co., as the outstanding triumvirate of the nine-act bill.

A long show, running three hours, and a tough one to spot on account of an overabundance of full stage acts, five of the nine requiring full space. Capacity business and standees Monday night.

Pennington and Johns, doubling from the Ziegfeld "Follies" and originally allotted next to closing spot, were moved up to close the half through Blossom Seeley switching spots with the "Follies" team. Time for the doubling had to be provided for. Brooke introductoried as a traffic cop with Ann driven on in a miniature limousine (New Acts).

Miss Seeley was close for runner-up honors and holding them for nearly half an hour. Blondine, dynamic as ever and backgrounded by a gorgeous set, Blossom sent across a line of vocalizing that was a knockout, clowned with Bennie Fields and dueted and danced with Warner Gault to the entire satisfaction of everybody. And next to closing at that. After finishing her act she did an additional clowning with Fields in "one" to permit the resetting of the stage for the closing act that followed her.

Patten and Marks also registered in their latest and undoubtedly most pretentious production act, "Home, Sweet Home" (New Acts).

Preceding were those ebony-hued favorites Williams and Taylor, whose stepping set a pace such as was not duplicated during the evening. The comic also sent over a "ghost song" with a typical Bert Williams delivery that also helped nicely.

Walter C. Kelly, on fourth, clicked as usual with his Virginia Judge impression, the yarn about the hick vaudevillian's explanation of a fracas in typical "roaring forties" lingo getting the loudest yell from the mob out front.

The Wilton Sisters hit with their harmony singing and instrumentals, opening after intermission, and rolled up three genuine recalls.

Mr. and Mrs. Jimmy Barry were the usual hit in the follow-up spot with their rural skit, "Scandals at Hensfoot Corners." The cross fire clicked as usual with Jimmy's satirical ballad "Without A Wedding Ring" goaling them.

Miss Lindsay and Sultan, educated pony, proved adequate pacemakers, while the Four Adlonas closed with some clever trampoline casting.

HIPPODROME

A great show at the Hippodrome this week with many outstanding features, not the least of which is the splendid stage management, which provided for the running of such a heavy show without the slightest hitch or stage wait. All the expensive seats were filled as well as every box, and seldom, anywhere, has the comment of the departing audience been so universally and enthusiastically commendatory.

Billy Bounce's trampoline, pitched outside the circus tent drop, is the scene of much impromptu and unintentional comedy, through a contest between aspiring acrobats from the audience, who try to outdo Billy in the trampoline. Billy, himself, is a crackerjack, and the act is a perfect opener for the big house. The contest may be a frame, but it's funny.

Sargent and Marvin harmonize vocally and on instruments in the second part, and did not find the location any handicap. They put over a decided hit for the position.

Marga Waldron, danseuse, with a pianist, opened in about as gorgeous a set as any dancer ever had. It is a study in black and red, with a high staircase leading from the flies, down which Miss Waldron descends on her toes.

Augmented by the 16 Hippodrome girls, Miss Waldron did a mechanical doll-toe dance, a pantomimic divertissement, "The Rose," showing the blooming and withering of the flower, and an eccentric jazz dance, all of which place her in the first flight of dancers. Her pantomime is perfect. Ballets by the girls and a solo by Mr. Martin, the accompanist, made an act which the audience applauded continuously, and set a fast pace for any other dancing act to follow. Her orchestrations were musically beautiful and gave the splendid Hippodrome orchestra a chance to show their value to acts of this nature.

Victor Moore and Emma Littlefield, with the aid of almost the entire Hippodrome back-stage staff, even elephants, dogs and ponies being paraded across the stage, chorus girls in practice clothes, stagehands breaking the set, etc., to give realism to the bare stage sketch, put over their perennial "Change Your Act, etc.," to an unbelievable number of laughs, ably assisted by their own company.

Another old-timer followed, Arthur Deagon, who, in black tuxedo, white shirt, black tie and silvery white hair was perfect in black and white. He's a handsome old boy made up, and still has his pipes in trim. His "Give Me a Flagon" and medley of comic opera choruses, had this class audience clamoring for more. He not only stopped the show with his act proper, but repeated with his encore, a Spanish song with a dance, and the rascal can still shake a mean leg.

Reynolds and Donegan closed the first part with the fastest, most pretentious skating act seen around these parts, not excepting Charlotte's Ice Ballet. The Reynolds and Donegan act use rollers only, but their figure skating and general evolutions compare for speed with even the fastest ice skaters. Helen Reynolds, the premiere skater of the troupe, holds the roller skating championship of the world, and the others are also winners of championship brackets.

"Easop's Fables" opened after intermission and were followed by Andrew Downie's Elephants. There are five, three small and two large ones. The smaller ones hold the ring and do quite a lengthy routine at the opening. They are very well trained and handled, doing the usual routines, quickly and without hesitation.

The big ones then take the track and with equal speed do more pretentious tricks. The most sensational is when Babe, the 5,000-pound bull, extends her full length over Miss Snyder (the woman of the act), completely hiding her from sight, without injury to the game little girl. There is a gasp of relief when the big beast rises and the girl springs to her feet. This is followed by volleys of applause, induced probably by the reaction from the apprehension of danger.

The Four Camerons, two men and two women, do a little of everything including bicycle riding, singing, dancing, acrobatics, and comedy conversation. They do it very well, too, and in a tough spot, next to closing such a dandy show, they did remarkably well, having to respond to an insistent demand for an encore. In this they were assisted by Sargent and Marvin and, between them, they landed solidly.

Pat Rooney and Marion Bent have discarded all the talk in their "Shamrock" act, and the result is speed. Mildred Holliday, Anita Nieto, and Eva Mascagni are in the front rank of dancers in their own peculiar styles. Martucci's orchestra is a dandy musical aggregation and, with the inimitable Pat and Marion, backed by no less than 22 of the Hippodrome beauties, what wonder that the audience left the theatre unanimous in its praise of the show.

A word should be said for the Hippodrome Girls. They are not only good lookers, but are versatile. They do everything and do it well. They work with Billy Bounce's act, dance with Marga Waldron, skate with Reynolds and Donegan, and sing and dance with Pat Rooney and Marion Bent. Allan K. Foster, Albertina Rasch, and Porta Povitch get credit for the creation and arrangement of the several ballets and ensemble dances.

5TH AVE.

The playing of "The Hunchback" film worked havoc with the vaudeville the first half.

Cutting down from the usual nine acts to seven did considerably more than reduce the number of acts. It changed the character of the entire performance from its customary high class and intermediate classification to one that was distinctly small time.

The film was an unquestioned draw Monday night and more than counter balanced any shortcomings of the vaudeville section. At 7.45 they were packed in behind the rails on every floor and they kept on arriving until after 8.30.

Mabel Burke started the show nicely with an illustrated song turn that pleased the regulars. The Lamys were No. 2, with a combination of gymnastics and music. The four men of the act ran through an excellent casting routine that held a number of nifty flying and catching tricks while a woman harpist played sofe melodies.

Nevins and Gordon, mixed singing, dancing and talking team, were third, and a rather light contribution. A bit at the finish by the girl lifted the act many notches. The couple have ability, but the vehicle has little in the way of material other than ordinary.

Bezazian and White, with operatic selections, trumpet solos and dancing. The act has three people in it, a man who does the standard operatic numbers in a high baritone of good quality, and two women, one a capable musician and the other a dancer. The house gave the turn a handsome send-off at the finish, which brought forth a speech.

Elizabeth Brice sixth and getting average returns with a song cycle. An introductory number, a radio number, current pop southern ditty and a closing song completed the routine. The "special" stuff done by Miss Brice on the whole lacks the necessary punches. She delivered all of the numbers well, but the material hampered her efforts to too great an extent to be overcome.

Charles Irwin, monologist, was next to closing and made 'em laugh with his finished style and easy method of getting his stuff across. A song that has him singing a line and the trombone player in the pit supplying the next line is decidedly reminiscent in style to the number of the same type done over here by Albert Whelan several years ago.

Ed and Dora Ford Revue closed with a stepping bee that included a varied assortment of tapping. The dancing landed a bullseye and the settings and lights gave the turn added prestige in sight values.

The "Hunchback" film ran three times, going on after the vaudeville had concluded, with the number that stayed for the picture conclusively indicating that was what had brought them there.—*Bell.*

AMERICAN ROOF

A well-balanced eight-act bill and the feature picture, "The Stranger," failed to draw more than half a houseful on the Roof Monday night. The bill played smoothly, topped by Strickland's Entertainers, who closed the first half in fourth position. After the singing musicians had rolled up a substantial hit they cinched it with some clowning aided by Shone and Squire, on just ahead. The latter duo walked into the Strickland turn for a very funny bit of melodramatic travesty. The girl about to commit suicide is prevented by Shone. She is a singer and has been turned down by Bozoni, the great impresario. Shone is Yaddi, equally great. He tells her to sing and when she does shoots her with her own gun, remarking "Bozoni was right." It was a yell.

The hit of the second half went to Frank Terry in his familiar "Mr. Booze" recitation. Terry always gets over on the Roof with his ghastly character study. For an encore he recited a warning to young girls screen-struck, that Will Hays hasn't heard, evidently. For still another encore he did a few hock steps. He was next to closing.

Willie Karbe and Sister opened with hand balancing, body balancing and jugging. The sister is a voluptuous assistant, her chief contribution, beyond the aesthetic one, being as understander in a head balancing trick.

Marcelle (New Acts), second, took one of the early hits with a corking routine of songs well delivered.

Gordon and King (New Acts) opened after intermission and did nicely with dancing. Adair and Braham followed with their familiar talking skit, "The Boot Shop." The crossfire missed widely in spots, but the dance of the girl and the double song at the finish landed them two healthy curtains.

Caufield, Ritchie and Co. (New Acts) closed before the feature picture, holding everyone.

Con.

STATE

Will Morrisey, headlining at the State, like Harry Richman, who was there three weeks ago, has built up quite a following as a radio artist from WHN, the Loew broadcasting station. It was only natural that some of his disciples should be on hand Monday night. The surprising part was that so few were present, indicating possibly that you can't lure the radio regulars from their horns even for those who have been heard but not seen.

Morrisey had no difficulty in getting over, however, although his act seems to be just a bit too tepidly paced for a small-time house. In a "wise" Broadway cabaret his ad libs and conscious stalling are his chief selling points, but at the State they seemed to appreciate him most when there was real action on.

Morrisey's act is primarily the same as it has been for some months. An innovation is the introduction of the "Three Little Bears," hoofers wearing bear heads upon their entrance for a unique effect. The three boys, one colored, scored as well as anything in the turn with their nimble stepping. John Irving Fisher, a pianist with stage presence as well as ability, demonstrated a few pianoforte tricks that made his overdose of stalling the more to be regretted.

"Wanka," a Russian dancing turn with seven people instead of the nine formerly carried, finished up by getting both the applause volume and duration. The work of the three principals is the ne plus ultra of hock stepping and floor stuff. The recent deluge of similar acts and the fact that the only break in the dancing comes with an accordeon solo are the only things that keep this turn from reaching the pinnacle.

Second, Hazel Crosby demonstrated again that good operatic singing is better than mediocre jazz even in vaudeville. She started out with three pop numbers, all good songs, but all unsuited to her voice and style of delivery. An imitation of Galli-Curci lifted the act from the rut, not because it was faithful or remarkable, but it was sold in a soprano that isn't heard every week in the State. An encore followed and this, a pop number, but a carefully fitted one, kept the enthusiasm from cooling.

Three new acts were Musical Avollos, opening, Armoros and Janet, third, and the Five Lelands closing.

"Happiness," the film, with Valentino's old one, "A Society Sensation," added.

KEITH'S, BOSTON

Boston, March 25.

No doubt about where the headline honors go this week. Gus Edwards' act has the spot position and was practically concentrated on during the week in the subway and paper advertising. The Edwards act runs for close to an hour and is typical of acts of the kind he has been putting into the vaudeville field for several seasons now. In contrast to other acts of a similar character which appear at the house now and then, it must be noticable that the Edwards act has the stuff all the way through and that while his name and his personal appearance helps a lot the act would be worth the position it holds on the bill minus him.

The show is opened by the "Golden Visions," reminiscent of the "Bronze Beauties" act which played vaudeville several years ago. The act is prefaced by a short talk from a person, evidently the stage manager of the act, that it is built along purely artistic lines. Speech does not seem necessary as the act itself clearly depicts this. Posing is done by two women and a man. All still life except that trio after finish of last pose take a bow, while still draped only in the bronze.

Abbott and White second, a tough spot for the boys. They are too far up on the act for their sort of work, singing. The boys got their song numbers over with the house falling strong for "Maggie, Yes Mam!" but their patter needs to be built up more for them to get better results from that. The material is such that it is unsuited for their sort of an act.

Mack and Breen were a bit slow in getting started as the first of their act depends on some wise cracking. With their dancing work, however, the team had the house sitting up all the time and had no difficulty in putting this end of their act over strong. In fact, the show was delayed for a time with Mack taking an earned advantage to make a short curtain speech.

The Rae Eleanor and brother act seems to be unchanged except for a new selection of numbers. It is still opened with Ball leading the orchestra and then taking his place on the stage. This act is always popular with Bostonians and has as much tone as any act that plays the house any season.

Ray and Emma Dean followed with the only comedy act the bill contained. Dean always goes over big at the local house and Monday was no exception.

Before the Ball act Marcelle and his trained seal held the house for several minutes. This, for an act of its kind, has plenty of novelty. The seal never misses a bet and is bound to startle an audience by its tricks. There is just one suggestion that might come in handy. Marcelle might find it within reason to drop the one trick where he and the seal kiss. No matter how clever the seal is considered by an audience or how much admiration (well deserved) that Marcelle has for it, the act of a human being kissing a seal is repulsive to many. And not once, but several times was this particular trick used.

The Three Armins, athletes, closed the show, taking a walkout even before their act started, due to the house being evidently fed up by the Edwards act which had run so many minutes.

SHUBERT TRUMPETER

(Continued from page 9)

Palace, Valentino Inn and Montmartre.

There is only one place in town that doesn't impose upon professional visitors. That's the Bloom's Midnight Frolics. As always there is a rule there against turning the spotlight upon professionals and they are never asked to entertain, being left in peace during their leisure hour visits.

Los Angeles, March 25.

Bill Simon's Winter Garden Cafe seems to have solved the problem of getting Sunday night business by being substituted for Loew's State as the tryout place of vaudeville acts for the West Coast Theatre, Inc.

In the past Sunday night in the cafes here has been very poor. Many ways were tried to attract business. Simons finally managed to convince the West Coast officials it would be very much better to try the acts out before a floor audience in his establishment than to have them at the theatre after the show with no audience on hand.

Word that the tryouts would be at the Winter Garden filled the establishment to capacity with hundreds being turned away. There were 20 acts shown of which three were given booking. They are Walker and Walker, ball room dancing team; King Sisters, harmony singers, and Jack Johnson, a singer of jazz and blue numbers.

It is claimed that the floor tryout gives the West Coast bookers a better angle on the acts than they would get in a audienceless theatre.

BILLS NEXT WEEK (MARCH 31)

IN VAUDEVILLE THEATRES

(All houses open for the week with Monday matinee, when not otherwise indicated.)

The bills below are grouped in divisions, according to booking offices supplied from.

The manner in which these bills are printed does not denote the relative importance of acts nor their program positions.

An asterisk (*) before name denotes act is doing new turn, or reappearing after absence from vaudeville, or appearing in city where listed for the first time.

KEITH CIRCUIT

NEW YORK CITY

Keith's Palace
G S Melvin
Brennan & Rogers
Kitty Donar
Janet Beecher
Wyndham & Violet
Kembel Cooper
(Others to fill)

Keith's Hipp'drome
R'nolds Donegan Co
Royal Pekin Tr
Sargent & Marvin
4Camerons
Garber Davis Band
The Gaudschmidts
Strong Girl
Hall Ermine & B
Mabel Ford Rev
4 Mortons

Keith's Riverside
Miss Teria
Watts & Hawley
Val Harris
Yorke & Adams
Eddie Leonard
Fortunella & C'lino
4 Adalons
(One to fill)

Keith's Royal
Avon Comedy 4
T Claire Band
McLellan & Carson

Proctor's 23rd St.
2d half (27-30)
W Hale & Bro
Beatrice Warren
Ralph & Winnie
(Others to fill)
1st half
West & Van Siclen
Inez Hanley
Wanzer & Palmer
(Others to fill)
2d half (4-6)
Buchan'n & Brower
Donovan & Lee
(Others to fill)

FAR ROCKAWAY

Columbia
2d half
Chain & Archer
(Others to fill)

BROOKLYN

Keith's Bushwick
H Clark & Band
Marie Cahill Co
Crafts & Haley
Ward & Van
Morris & Flyn
M Randolph Co
Novelty Clintons
(Two to fill)

Keith's Orpheum
Elsie Janis

The word may not be getting better, but what can you expect for nothing.

HELEN BIRMINGHAM
Per manager, HARRY CHARLES GREENE

Willie Solar
Friend In Need
Huston Ray
Cosmopolitan 3
B & H Skatelle
(Two to fill)

Keith's Alhambra
Flying Henrys
Margaret Padula
Maker & Redford
Miacahua
Ned Wayburn Co
(Others to fill)

Moss' Broadway
Bob LaSalle Co
Walters & Walters
J & J Velle
McKay & Ardine
Kessler & Morgan
(Others to fill)

Moss' Coliseum
Ethel Hopkins
Johnny Dooley
(Others to fill)
2d half
Nan Halperin
Jack Rube Clifford
(Others to fill)

Keith's Jefferson
Lloyd Nevada Co
Mason & Gwynne
Jack Rube Clifford
(Others to fill)
2d half
Ross & Edwards
Calif'rnia Ramblers
(Others to fill)

Moss' Franklin
Rock & Rector
Vernon
Nan Halperin
Chain & Archer
(Two to fill)
2d half
Maude Earl Co
V & E Stanton
Wilfred Clarke Co
Wilson Bros
Movie Masque
(One to fill)

Keith's Fordham
Griffin Twins
Wilfred Clarke Rev
Bernard & Townes
Calif'rnia Ramblers
(Two to fill)
2d half
Van Cello & Mary
Dotson
Hughes & Pam
Owen McGivney
Besser & Irwin
(One to fill)

Moss' Regent
Wilson Bros
(Others to fill)
2d half
Reck & Rector
Jos B Stanley
Healy & Cross
Frank Crumit
Marga Waldron
Russell Carr Co
Phina Co
(Two to fill)

Moss' Flatbush
Moran & Mack
Billy Glason
(Others to fill)

Keith's Greenpoint
2d half (27-30)
Vernon
Nevins & Gordon
Eckert & Frances
(Others to fill)
1st half (31-3)
Glenn & Jenkins
(Others to fill)

Keith's Prospect
2d half (27-30)
S Kavanaugh Co
Yorke & King
Glenn & Jenkins
(Others to fill)
2d half (4-6)
Redmond & Wells
Chas King
4 Lamy Bros
(Others to fill)

Moss' Rivera
Van Cello & Mary
Dotson
Owen McGivney
Hughes & Pam
Besser & Irwin
(Two to fill)
2d half
Johnny Dooley
(Others to fill)

ALBANY, N. Y.

Proctor's
Pagana
Dainty Marie
A & F Stedman
Revue D'Art
(One to fill)
2d half
Jack McAuliffe
McCool & Riley
Freda & Anthony
(Two to fill)

ALLENTOWN, PA.

Orpheum
Gilbert & May
Dave Thursby Co
Francis Kennedy
Goff's Royal Orch
(One to fill)
2d half
Fred & M Dale
Weyeth & Wynn
Mrs Valentino
Rome & Dunn
(One to fill)

Marty White

THE SINGING HUMORESQUE

Mason & Gwynne
Bernard & Townes
(Others to fill)

Proctor's 125th St.
2d half (27-30)
Bernard & Ferris
(Others to fill)
1st half (31-3)
Willie Hale & Bro
(Others to fill)
2d half (4-6)
Musical Johnstons
(Others to fill)

Proctor's 58th St.
Dance Phiends
Rubini & Rosa
J C Flippen
Radio Fun
(Two to fill)
1st half (31-3)
Kelly & Knox
Ross & Edwards
Donovan & Lee
(Others to fill)
2d half (4-6)
Stanley & Nelson
Wanzer & Palmer
(Others to fill)

Proctor's 5th Ave.
2d half (27-30)
Chong & Moey
Harry Rose
Paul Decker Co
(Others to fill)
1st half (31-3)
El Cleve
Yorke & King
(Others to fill)
2d half (4-6)
Willie Hale & Bro
Glenn & Jenkins
(Others to fill)

AMSTERDAM, N.Y.

Rialto
Bob Bob & Bobby
Perronne & Oliver
M'Carthy & Stenard
Schwartz & Clifford
(One to fill)
2d half
Powers & Wallace
Gus Fowler
J C Flippen
(Two to fill)

ASBURY PARK, N. J.

Broadway
Maud Allen Co
Murray & Allen
(Three to fill)
2d half
Josie Rooney
Amaranths
(Three to fill)

ATLANTA

Lyric
(Birmingham split)
1st half
Lohse & Sterling
Cahill & Romaine
Ferry Corwey
Newell & Most
Bway Hits & Bits

AUBURN, N. Y.

Jefferson
Prevost & Zarrow
Nan Traveline
Frank Ward
Vanity Shoppe
(One to fill)
2d half
Gautiers' Toy Shop
Hall & O'Brien
Elm City 4
(Two to fill)

BALTIMORE

Maryland
Jules Fuerst
R & B Brill
Dugan & Raymond
Runaway 4
Nance O'Neil Co
Capps Family

JACK POWELL SEXTETTE

"WATCH THE DRUMS"
Keith Circuit

Rae Samuels
The Herberts
(One to fill)

BANGOR, ME.

Bijou
Ridiculous Recco
Masters & Grayce
Bronson & Renree
(Two to fill)
2d half
Stanley Chapman
Bungalow Love
Farnell & Florence
Bordner & Boyer
(One to fill)

BATON ROUGE

Columbia
(Shreveport split)
1st half
Marvel & Fay
Kennedy & Martin
Cartmell & Harris
Elson City 4
The Vivians

BINGHAMTON

Binghamton
Cliff Wayne 3
Scholder Sis
Wm Edmonds Co
7 Daredevils
(One to fill)
2d half
Prevost & Zarrow
Nan Traveline
Eddie Stanley Co
Frank Ward
Revue D'Art

BIRMINGHAM

Lyric
(Atlanta split)
1st half
Art Impressions
Lowry & Lacey
Tracey & McBride
Sid Lewis
Hai Jung Tr

BOSTON

B. F. Keith's
Zelda Bros
Annette
Thornton & Squires
Billy Hallen
Gardell-Pryor Co
Claude & Marion
Marjorie Rambeau
Elizabeth Brice
Tuscano Bros

Boston
Caul Sis
Cleveland & D'wrey
Kikuta Troupe

CARB'NDALE, PA.

Irwin
2 Gezzis
Bingham & Myers
Sallee & Robles
Norma & G Violin
(One to fill)
2d half
DeDios Circus

CHARL'ST'N, W.V.

Kearse
DeLyons Duo
Gehan & Garretson
Morgan Wooley Co
Martin Mortenson
Raffles
2d half
Paulette & Ray
Lynch & Lockwood
Kay Spangler Co
T Brown's T Tops
(One to fill)

CHESTER, PA.

Adgement
Worden Bros
Gates & Finley
Montana
Marry Me
Foley & Jerome
Scanlon Bennes & S
2d half
Carter & Cornish
Jim Dougherty
Byron & Haig
Tower & Darrell
Bohemian Life

CINCINNATI

B. F. Keith's
Monroe Bros
Susan Tompkins Co
Hermine Shone Co
Patricola
Bruce Bairnsfather
Allen Taylor & B
Fred Ardath Co
Lucas & Inez

Palace
Harry Berry & Miss
Harry Faber Co
Van Armand's Mins
(Three to fill)

CLARKSBURG

Robinson-Grand
Paulette & Ray
Lynch & Lockwood
Kay Spangler Co
T Brown's Tip Top
(One to fill)
2d half
DeLyons Duo
Gehan & Garretson
Morgan & Wooley
Martin Mortenson
Raffles

CLEVELAND

Palace
The Sterlings

Bob & Peggy Valentine

"Artistic Hokum"

DeHaven & Nice
Robinson El'phants
(Two to fill)

Gordon's Olympia
(Scollay Sq.)
The Vanderbilts
Stephens & Br'nelle
Mallon & McCabe
Naomi & Boys
Weston & Elaine
Eddie Nelson

Gordon's Olympia
(Washington St.)
Leyland & Shannon
Kraft & Lamont
Dale & DeLane
(Two to fill)

BROCKT'N, MASS.

Strand
Dixon & O'Brien
Walter Brower
Owens & Campbell
(Two to fill)
2d half
Chas Gerard
Webb's Ent'tainers
Foley & LaTour
(Two to fill)

BUFFALO

Shea's
Unusual Duo
Lytel & Fant
Ethel MacDonough
Mr & Mrs J Barry
Rogers & Allen
B Fitzgibbons & L
B Bernie & Orch
Bert & Partner

CAMDEN, N. J.

Tower's
Prof Nakee Co
Creedon & Davis
Jack Lavier
H Stoddard & Band
Fryan & Broderick
Morton & Glass
Van & Schenck
Garrison & D Akin

Hippodrome
The Seebacks
Melrey Sis
Tango Shoes
Frank Richardson
Alex'der & Elmore
Billy Sharp's Rev

105th St.
Melrose & Brooks

HEARSAY HAS IT THAT THIS AGENCY IS ABOUT THE BEST THERE IS IN THE INDEPENDENT FIELD. WE DO NOT CLAIM THIS, BUT WE ARE TRYING HARD TO MAKE IT TRUE.

THE FALLY MARKUS VAUDEVILLE AGENCY

1547 Broadway New York City

Phone CHICKERING 5410

Sampsel and Leonhard

Lee & Cranston
Valentine Vox
Springtime Rev
2d half
Grace Ayres Co
S & H Everett
Murphy's Minstrels
Cr'ford & Br'd'rick
Choy Hing Lee Tr

CANTON, O.

Lyceum
Little Pipifax
Muriel & Phyllis
Will Kennedy
Primrose 4
LeRoy Bros

DAYTON

B. F. Keith's
Lester Bell & G
4 Diamonds
McWaters & Tyson
3 Aces & Joker
Shaw & Lee
Power's Elephants
2d half
Anna Vivian Co
Elkins Fay & E
Benson Massimo Co
Alice Morley
Lane & Harper
W & G Ahern
Mollie Fuller Co
Burke & Durkin
Anger & Packer

COLUMBUS

B. F. Keith's
Lottie Atherton
Laura Ormsbee Co
Juggleland
Trixie Friganza
Ernie Golden Band
Joe Darcy
Moore & Mitchell
Recollections
North & Halliday
Billy House Co

GRAND RAPIDS

Empress
Lawton
Combe & Nevins
Hyams & McIntyre
Haynes & Beck
Cook & Zardo
Bob Hall
Amac

GREENSBURG

Strand
Johnny Reynolds
Lannon & Shannon
Little Cinderella
Joe Whitehead
Mme Herman
2d half
Appollo 3
Madge Maitland
Guilfoyle & Lange
Foster & Ray
(One to fill)

HAMILTON, CAN.

Lyric
Lowe & Stella
Coscia & Verdi
Princet'n & Watson
(Two to fill)

HARRISBURG, PA.

Majestic
Tom Mahoney
Venetian Masque

DETROIT

Temple
Ford & Price
Florence Brady
Eddie Carr Co
Geo DuFranne
Sully & Houghton
McIntyre & Heath
Pressler & Klaiss
Lorner Girls

EASTON, PA.

Able O. H.
F & M Dale
Keyth & Wynn
Mrs Valentino
Rome & Dunn
(One to fill)
2d half
Gilbert & May
Dave Thursby Co
Francis Kennedy
Goff's Orch
(One to fill)

ELMIRA, N. Y.

Majestic
Francis & Lloyd
Harris & White
H Downing Rev
Texas Comedy 4
Dancing Kennedys
2d half
Baggott & Sheldon
Sampson & Douglas
Dave Roth
Merton Mystery
Yorke & Lord
Kerr & Weston
Dooley & Morton
Tom Davies 3

JACK MANNING

TOOK THE 50,000 WEEKS

Jack Kennedy Co
Sid Hall Co
Robbins Family.

ERIE, PA.

Colonial
Beege & Qupee
H & G Ellsworth
Jane Dilion Co
Sully & Thomas
Emily Darrell
Breitbart

FALL RIVER

Empire
Homer Romaine
Reed & Rae
Tom Smith Co
Skelly & Heit
Stan Stanley
The Steppers

GERMANT'N, PA.

Orpheum
Chin Chee Toy
Carter & Cornish
Murdock & K'nedy
Cr'ford & Br'd'rick
The Law Breakers
2d half
Ernie & Ernie
Kimball & Gorman
Powell 6
(Two to fill)
2d half
B & E Gorman
Lloyd Marjorie Co
(Three to fill)

HAVERHILL

Colonial
2d half
Physical Culture
Caverly & Wald
Cardo & Noel
(Two to fill)

HAZELTON, PA.

Feeley's
Hegeman's Band
(Others to fill)
2d half
De Dios
Rose & Thorne
Norma-Gold Violin
Les Klicks
(One to fill)

INDIANAPOLIS

B. F. Keith's
Chevalier Bros

BRAMINOS

A NEW NOVEL ORIGINAL IDEA IN THE PRESENTATION OF A COMEDY MUSICAL ACT

DIRECTION ALF T. WILTON FRED B. MACK ASSOCIATE CHAS. E. CROWL WESTERN REP.

JACKSONVILLE

Arcade
(Same 1st half bill plays Savannah 2d half)
Roode & Francis
Philbrick & De Voe
Smith & Strong
Walter Weems
Earl & Rial Rev
2d half
Keane & White
Ruddell & Dunigan
Burglars' Union
C Cunningham
H'vr'd Winifred & B

JERSEY CITY

State
2d half (27-30)
Ned Wayburn's Co
(Others to fill)
1st half (31-3)
V & E Stanton
Vincent Lopez
(Others to fill)
2d half (4-6)
Ethel Hopkins
Vincent Lopez Band
(Others to fill)

JOHNSTOWN, PA.

Majestic
Hart & Francis
Innis & Ryan
Jack Marley
Stovers & L'joy
(One to fill)
2d half
Raymond & Wilbert
Lally & Hill
Quixie 4
(Two to fill)

LANCASTER, PA.

Colonial
Genaro & Girls
Weber & Buckley
Dunbar & Turner
Jim White
(One to fill)
2d half
Retlaw
4 Horsemen
Arthur Miller Co
(Two to fill)

LAWRENCE

Empire
(Two to fill)
Jim & Jack
Mack & Velmar
Brady & Mahoney
(Two to fill)
2d half
Larry Reilly
Hall & Dexter
The Mendozas
(Two to fill)
Gilbert Wells
A & M Havel Rev
Laura Pierpont Co
Enrico Rastelli
Morris & Campbell
Creations

MT. VERNON, N.Y.

Proctor's
2d half (27-30)
McDonald & Oakes
Chain & Archer
Nan Halperin
Fargo & White
Belleclaire Bros
2d half
Prof Nakae Co
Dixie Hamilton
Wm Ebbs
Taylor & Bobbe
Petrograd Ent

Wm. Penn
W'man & C'panion
Dwyer & Orma
Grace Hayes
Billy Arlington Co
2d half
Heras & Wills
Behan & Mack
M'dock & Kennedys
Bernard & Garry
The Lawbreakers

PITTSBURGH

B. F. Keith's
Lime 3
Pietro
Awkward Age
King & Beatty
Gordon & Shubert
Leviathan Band
D D H?
Coyne & French
Franklyn Chas Co

Davis
Dorothy Barnett 3
Manning & Stone
Raymond & Wilbert
Esmonde & Grant
Dorothy Richmond
Jarrow
Casting Campbells
Tower & Welsh

Liberty
Raymond Wilbert
Lally & Hill
Quixie 4
(Two to fill)
2d half
Hart & Francis
Innie & Ryan
Jack Marley
Stevens & L'joy
(One to fill)

PITTSFIELD

Palace
J & V Gilbert
Meehan & Newman
Arthur Whitelaw
Mattison Cole Rev
(One to fill)
2d half
Maxfield & Goulsen
(Others to fill)
Ed Lowry
(Three to fill)
2d half
B Henshaw & Enc
Al Moore & Band
(Three to fill)

SCHENECTADY

Proctor's
Lazar & Dale
Gus Fowler
Elliott & LaTour
(Two to fill)
Anderson & Burt
Rita Gould
Schwartz & Clifford
(Two to fill)

SHENANDOAH

Strand
De Dios
Rose & Thorne
Les Klicks
(Two to fill)
2d half
Hegeman's Band
(Others to fill)

SYRACUSE

B. F. Keith's
Tower & D'Hortys
Margie Coates
Davis & Darnell
Helen Stover
Charissi Family
Ned Norworth Co
Ibach's Band

Proctor's
Cooper & Lacey
Man Off Wagon
Eddie Stanley Co
Elm City 4
Gautiers Toy Shop
2d half
Johnny Clark
Perrone & Oliver
Quinn & Caverly
Vanity Shoppe
(One to fill)

TAMPA, FLA.

Victory
(Same bill plays St. Petersburg 3; Lakeland, 4; Orlando, 5)
(31-2)
Fletcher
Lean & Dean
Fred Harrison Co
Bob Albright Co
McRae & Clegg

PERT KELTON KEITH 1926

PORTLAND, ME.

B. F. Keith's
Marcelle & Seal
Higgins & Blossom
Dixie 4
The Ernests
Lang & O'Neill
Brown & Lavelle

POTTSVILLE

Hippodrome
Grace Ayres & Bro
Dixie Hamilton
Pardo & Archer
Fisher & Shepard
Choy Hing Lee Tr
2d half
Bronson & Edwards
Weber & Buckley
Lee & Cranston
Jack Powell 6
(One to fill)

PROVIDENCE

E. F. Albee
Gus Edward's Rev
Inglis & Winchester
R E Ball & Bro
Weber & Ridnor
Eugene Emmett Co
M'roy McNeece & R

RALEIGH

Auditorium
(Augusta split)
1st half
Chas F Semon
G Alexander Co
Adams & Griffith
Road to Vaudeville
Rose Ellis & R

READING, PA.

Majestic
Hometown Follies
Rubeville

Earle
Schichtle Mar'netes
Dufor Boys
Claire W'sent Co
Moody & Duncan
Bert Levey
Ashley & Dorney
Hackett & D'mar Co
4 Readings

Globe
H & E Gardner
Jack Sydney
Valerie Bergere Co
Miller & Fears
Kentucy S'naders
C & L Sheldon
Carlisle & Lamal
Marino & Martin
Rose & Doll

Grand O. H.
Ernie & Ernie
Jim Grady
Hyams & Evans
Lomas Troupe
2d half
Perez & LaFleur
Kirby & Klaiss
Grace Hayes
B Arlington Co

Keystone
Retlaw
Moore & Mitchell
Recollections
Taylor & Bobbe
Radio Fun
2d half
Howard & White
Eddie Miller
Marry Me
(Two to fill)

Nixon
Morell's Dogs
S & H Everett
For Pity Sake
(Others to fill)
2d half
Dunbar & Turner
Hometown Follies
(Others to fill)

RICHMOND, VA.

Lyric
Jean & Val Jean
Janis & Chaplow
Eva Fay
Swor & Conroy
Bostock's School
2d half
Steele & Winslow
Frank & Barron
Latelle & Vokes
Chief Caupolican
Slatkes Rev

ROANOKE, VA.

Roanoke
(Same 1st half bill plays Winston-Salem 2d half)
Elaine & Marshall
Barber & Jackson
Moore & Freed
(Two to fill)
2d half
Jeanette Childs
J & V Jean
Swor & Conroy
(Two to fill)

ROCHESTER

Temple
Gomez 3
Carleton & Belcew
Cupid's Close Ups
Duci de Kerekjarto
Wilkie Bard
Browne & Whitaker
H Beetz & Partner

SALEM, MASS.

Federal
Bernivici Bros
Bernivici Bros
Hall & O'Brien
Elm City 4
(Two to fill)

CARB'NDALE, PA.

Irwin
2 Gezzis
Bingham & Myers
Sallee & Robles
Norma & G Violin
(One to fill)
2d half
DeDios Circus

CHARL'ST'N, W.V.

Kearse
DeLyons Duo
Gehan & Garretson
Morgan Wooley Co
Martin Mortenson
Raffles
2d half
Paulette & Ray
Lynch & Lockwood
Kay Spangler Co
T Brown's T Tops
(One to fill)

CHESTER, PA.

Adgement
Worden Bros
Gates & Finley
Montana
Marry Me
Foley & Jerome
Scanlon Bennes & S
2d half
Carter & Cornish
Jim Dougherty
Byron & Haig
Tower & Darrell
Bohemian Life

CINCINNATI

B. F. Keith's
Monroe Bros
Susan Tompkins Co
Hermine Shone Co
Patricola
Bruce Bairnsfather
Allen Taylor & B
Fred Ardath Co
Lucas & Inez

Palace
Harry Berry & Miss
Harry Faber Co
Van Armand's Mins
(Three to fill)

CLARKSBURG

Robinson-Grand
Paulette & Ray
Lynch & Lockwood
Kay Spangler Co
T Brown's Tip Top
(One to fill)
2d half
DeLyons Duo
Gehan & Garretson
Morgan & Wooley
Martin Mortenson
Raffles

CLEVELAND

Palace
The Sterlings

LEWISTON, ME.

Music Hall
Stanley Chapman
Bungalow Love
Farnell & Florence
(One to fill)
2d half
Ridiculous Recco
Masters & Grayce
Bronson & Renne
(Two to fill)

LG. BRANCH, N.J.

Main St.
Josie Rooney
Amaranths
(Three to fill)
2d half
Maude Allen Co
Murry & Allen
(Three to fill)

LOWELL, MASS.

B. F. Keith's
Casey & Warren

NASHVILLE, KY.

Princess
(Same 1st half bill plays Chattanooga 2d half)
Cervo & Moro
Alex'der & Fields
Thea Alba
Bloom & Sher
Stafford & Louise
2d half
Ball Geiger & B
Morey & Corvin
Mann & Strong
Warren & O'Brien
El Rey Sis

NEWARK, N. J.

Proctor's
Chong & Moey
Pierce & Ryan
Pisano & Landauer
Julian Eltinge
(Two to fill)

HERBERT JOSEPH

ASHLEY-DORNEY and CO

The New EARL, Phila., Next Week (Mar. 31)
HUGHES & MANWARING, Reps.

Hurst & Vogt
Daily Bros
Fisher & Gilmore
3 Flemings
Out of Knickers

LYNN, MASS.

Olympia
Physical Culture
Caverly & Wald
B Henshaw & Enc
Al Moore & Band
2d half
Bernivici Bros
Alice Hamilton
(Three to fill)

MANCHESTER

Palace
Larry Reilly
Kelly & Pollock
Hall & Dexter
The Mendozas
(One to fill)
2d half
The Duponts
Jim & Jack
Mack & Velmar
Brady & Mahoney
(One to fill)

M'KEESPORT, PA.

Hippodrome
2d half
Johnny Reynolds
Lannon & Shannon
Little Cinderella
Joe Whitehead
Mme Hermann

MIAMI

Fairfax
(West Palm Beach split)
1st half
Hanson & Burtons
Fulton & Quintette
Rich Hayes
Norwood & Hall
Maryland Singers

MOBILE

Lyric
(New Orleans split)
1st half
Archie Onri
L & M Wilson
S J Stephens Co
Billy Beard
Fay & Weston Rev

MONTGOMERY

Grand
2d half
Cliff Jordan
Bobby Dale & Sis

NEW BEDFORD

Olympia
3 Golfers
Chas Gerard
Foley & LaTour
Alice Hamilton
Webb's Ent'tainers
2d half
Dixon & O'Brien
Walter Brower
(Three to fill)

NEW BRUNSWICK

State
Morelles
Mattylee Lippard
4 Madcaps
2d half
4 Flushings
Mel Klee
Frank Reckless Co

NEW ORLEANS

Crescent
(Mobile split)
2d half
P Bremen & Bro
Heller & Reilly
Lewis & Norton
Chas Althoff
Lavarre Bros & P

NORFOLK, VA.

Acalling
Murray Bennett
Singer's Midgets
(Three to fill)
2d half
Janis & Chaplow
Singer's Midgets
(Three to fill)

NORRIST'N, PA.

Garrick
Chin Chee Toy
Jim Grady
Pardo & Archer
Bray's Maryland Or

OTTAWA, CAN

Franklin
Norman
Lew Rice
Louise Lovely
Mabel Harper

PATERSON, N. J.

Majestic
2d half (27-30)
Bert Shepherd
Schwartz & Clifford
(Others to fill)
1st half (31-3)
Williams & Taylor
(Others to fill)

Official Dentist to the N. V. A.

DR. JULIAN SIEGEL

1493 Broadway (Putnam Bldg.), N. Y.

Henry Regal Co
Claudia Coleman
Berrie Oliver Rev

MONTREAL

Imperial
(Sunday opening)
Harry Hines
Adams & Th'mps'ns
Wireless Ship
Ward & Hart
(Two to fill)

Princess
(Sunday opening)
4 Ortons
2d half (4-6)
Inez Hanley
(Others to fill)

PAWTUCKET, R.I.

State
Gene Morgan
(Others to fill)
2d half
Melva Thelma
Leila White Co
3 Golfers
(Two to fill)

PHILADELPHIA

B. F. Keith's
Willie Rolls
LeGrohs
William Smythe
Sinclair & Gasper
Hale Hamilton
Grace LaRue
Dooley & Sales
Dancing McDonalds
(One to fill)

Alhambra
Bronson & Edwards
Kirby & Kleiss
Wm Ebbs
Rubeville
2d half
Hayw'rd & Maughn
(Others to fill)

Allegheny
Larimer & Hudson
Eddie Miller
North & Halliday
Lew Seymour Co
2d half
Ritter & Knapp
Chas B Lawlor Co
Fisher & Shepard
Lomas Troupe

Broadway
Hayw'rd & Maughn
(Others to fill)
1st half (31-3)
Redmond & Wells
Mehlinger & Meyers
(Others to fill)
2d half (4-6)
El Cleve
Clayton & Edwards
(Others to fill)

NANTICOKE, PA.

State
2d half
2 Gezzis
Bingham & Meyers
Sallie & Robles
(Two to fill)
(Others to fill)
2d half
Belleclaire Bros
Creedon & Davis
Hyams & Evans
Lew Seymour Co

Cross Keys
Ritter & Knapp
Chas B Lawlor Co
Billy House Co
Will J Evans
Bray's Orch
2d half
Larimer & Hudson
Woods 3
The Wrecker
Valentine Vox

That Assassin of Grief
AL HERMAN
Photographed by

STRAND STUDIO, N. Y.

Strand Theatre Bldg., 47th St. and Bway.

PAUL WHITEMAN'S ARCADIA ORCHESTRA

Under the Direction of

AL MITCHELL

ARCADIA, PROVIDENCE, R. I.
Second Year

TOLEDO

B. F. Keith's
Anna Vivian Co
Elkins Fay & E
Benson Massimo Co
Alice Morley
Lane & Harper
Venetian Masque
2d half
Lester Bell & G
4 Diamonds
McWaters & Tyson
3 Diamonds
McWaters & Tyson
3 Aces & Joker
Shaw & Lee
8 Blue Devils

TORONTO

Shea's
Alexander Sis Co
M'Farlane & P'lace
O'Donnell & Blair
Franz Drdla
H'br'nd & Mich'lets
Bird Millman
Moss & Frye
Yvette & Orch

TRENTON, N. J.

Capitol
Frank Reckless
Billy Dale Co
Mel Klee
(Two to fill)
2d half
W'man & C'panion
Mattylee Lippard
For Pity Sake
Dwyer & Orma
(One to fill)

TROY, N. Y.

Proctor's
Jack McAuliffe

McCool & Riley
Ita Gould
Freda & Anthony
2d half
Lloyd Nevada Co
Pagana
Dainty Marie
& F Stedman
(One to fill)
UNION HILL, N. J.
Capitol
2d half (27-30)
Lesson for Wives

2d half
Thos & Fredericks
Bayes & Speck
In Transylvania
Mildred Parker
John Barton Co
WILMINGTON
Aldine
Heras & Wills
Bernard & Garry
Jim Dougherty
Byron & Haig
Tower & Darrell

Starring in "The Gingham Girl"
JOE LAURIE, Jr.
Chestnut Street O. H., Philadelphia
Direction MAX HART

Tucker Band
(Others to fill)
1st half (31-3)
Rooney & Bent Rev
(Others to fill)
2d half (4-6)
Rooney & Bent Rev
(Others to fill)
UTICA, N. Y.
Colonial
Justa 3
Lillian Gonne Co
Roy LaPearl
Dorothy Doyle Co
(One to fill)
2d half
Simpson & Dean
Dolly Dumplin
Harpos Bros
(Two to fill)
WASHINGTON
B. F. Keith's
Will Morris
Keller Sis & Lynch
Fritzi Ridgeway Co
Will Mahoney
Beatrice Herford
Ted Lorraine Co
Blossom Seeley Co
(Two to fill)
Cosmo
Calvert & Shayne
Clark & Crosby
Farrell Taylor 3
Willard
WATERTOWN
Olympic
Simpson & Dean
Dolly Dumplin
Harpos Bros
(Two to fill)
2d half

Bohemian Life
2d half
Worden Bros
Gates & Finley
Montana
Hal Johnson Co
Foley & Jermone
Scanlon Dennes & S
WOONSOCKET
Bijou
The Duponts
Melva Thelma
Leila White Co
Norvelle Bros
(One to fill)
2d half
Phil Cook
Owens Campbell Co
(Three to fill)
YONKERS, N. Y.
Proctor's
2d half (27-30)
D Connelly & W
Wanzer & Palmer
4 Lamays
(Others to fill)
1st half (31-3)
Lesson for Wives
(Others to fill)
2d half (4-6)
Yorke & King
(Others to fill)
YORK, PA.
Opera House
4 Horsemen
B & E Gorman
Arthur Miller Co
(Two to fill)
2d half
Tom Mahoney
Kimball & Gorman
(Three to fill)

BEN ROCKE
Specially Designed
Ready to Wear
CLOTHES
1632 Broadway
At Fiftieth St.
NEW YORK CITY

Justa 3
Lillian Gonne Co
Roy La Pearl
Dorothy Doyle Co
(One to fill)
WHEELING, W. V.
Victoria
Madge Maitland
Trip to Hitland
Barrett & Farnum
Gordon & Day
(One to fill)

YOUNGSTOWN, O.
Hippodrome
June & Irene Melva
Foster & Ray
Guilfoyle & Lange
Sullivan & Meyers
John Olms Co
2d half
P & J Levolo
P & E Ross
Indoor Sports
Clara Howard
(One to fill)

POLI CIRCUIT

BRIDGEPORT
Poli
Doner & Berkes
Jimmie Gildea Co
(Others to fill)
2nd half
Torbey
(Others to fill)
Palace
Mlle La Blanc
Baker & Rogers
The DeMarcos
(Others to fill)
2nd half
Gardner & Revere
L Harkins & Boys
Bill B Van & G LeM

(One to fill)
SCRANTON PA
Poli's
(Wilkes-Barre split)
1st half
Crissie & Daley
Clifford & Bailey
Ross Jones & Co
Belle Baker
Maud Gerrard Co
SPRINGFIELD
Massachusetts
Palace
Gertie Falls & Co
Rich'dson Bros & Ch

BILLY EVYLEEN
PURCELLA and RAMSAY
Playing Return Engagement
Pantages Circuit

Afterpiece
(Three to fill)
HARTFORD
Capitol
Richard Wally
Wild & Sadalia
Dewey & Rogers
Louis Mondon
Williams & Keane
(One to fill)
2nd half
Frank Jerome & E L Hector
Eliz Kennedy Co
Donar & Berkes
Hughes & Debrow
Russian Art Co
MERIDEN CONN
Poli's
Torbay
Campbell & Esther
Great Hoard
B Knight's Roosters
(One to fill)
2nd half
Mlle La Blanc
Wild & Sadalia
Jimmy Gilda & Co
Louis London
(One to fill)
NEW HAVEN
Palace
The Bradnas
Gardner & Revere
E Kennedy & Co
Larry Harkins Co
Bily B Van & G LeM
2nd half
Richard Wally
Rich'dson Bros & Ch
Clark Morell
Baker & Rogers
The DeMarcos

Davis & Sanford
Lester & Stuart
Russian Art Co
2nd half
L & L Nevedo
Reed & Termini
Jarvis & Harrison
Jack Donahue
5 Baliots
WATERBURY
Palace
F Jerome & E Hec'r
Clark Morrell
Hughes & Debrow
(One to fill)
2nd half
B Knight's Roosters
Campbell & Esther
Dewey & Rogers
Williams & Keane
The Bradnas
(One to fill)
WILKES-BARRE
Pennsylvania
Poli's
(Scranton Split)
1st half
The Lumars
Copes & Moore
H Rempel Co
Coogan & Casey
Miss Iris
WORCESTER
Massachusetts
Poli's
Lydia & L Revedo
Reed & Termini
Jarvis & Harrison
Jack Donahue
5 Baliots
2nd half
Gertie Falls Co
Great Howard
Davis & Sanford
Lester & Stuart
McClellan's Devils

KEITH CHICAGO CIRCUIT

DETROIT
LaSalle Gardens
Kraemer & Griffin
DeWitt Burns & T
Cotton Pickers
(Two to fill)
2d half
Ramseys Canaries
Goetz & Duffy
Enchanters
Rice & Cady
Rosini Co
FT. WAYNE, IND.
Palace
Rosini
The Enchanters
Sharkey Roth & H
2d half
Son Dodgers
Semon Conrad Co
(One to fill)
FLINT, MICH.
Palace
Chamberl'n & Earl
Conn Downey & W
O'Halligan & Levi
East Is West
(One to fill)
INDIANAPOLIS
Palace
Bob Murphy
Briscoe & Raugh
Billy Bachelor Rev
Hodgini Troupe
LaRue & Dupree
2d half
Dancing Wild
Johnny's New Car
Keno Keys & M
KALAMAZOO
Regent
Sawyer & Eddy
Lester
Seamon Conrad Co
Finks Mules
2d half
Carson & Kane
Sharkey Roth & H
Conn Downey & W
Tony & George
LEXINGTON, KY.
Ben Ali
Max Soverign Co
The Walters
Bryant & Stewart
O'Brien Sextet
(Two to fill)
2d half
Maxine & Bobby
Carmody Dancers
Eadie & Ramsden
(Three to fill)
LOUISVILLE, KY.
National
Dancing Wild
Johnny's New Car
Keno Keys & M
(Two to fill)
2d half
Bob Murphy and
Briscoe & Raugh
Billy Bachelor Rev
Hodgini Troupe

LaRue & Dupree
PADUCAH, KY.
Orpheum
Basil & Keller
Reno Sis & Allen
(One to fill)
2d half
Pearce & Williams
Catherine Sinclair
(Two to fill)
RICHMOND, IND.
Murray
Jack Merlin
F J Sidney Co
(One to fill)
2d half
Max Soverign
(Two to fill)
SARNIA
Imperial
Ramseys Canaries
Bigelow & Lee
2d half

Sarah Padden
(Two to fill)
SACRAMENTO
State
(31-2)
(Same bill plays Fresno 3-5)
Frank Farnum
5 Avalons
Raymond Bond
Aust Woodchoppers
4 Fayre Girls
Murray & Oakland
Ward Bros
Dorothy Bremmer
SAN FRANCISCO
Golden Gate
(Sunday opening)
Leo Beers
Mullen & Frances
Hickey Bros
Thos Swift
Mack & LaRue
Cansinos
Orpheum
(Sunday opening)

O'Neil & Plunkett
Splendid & Partner
ST. PAUL
Orpheum
Mascot
Edith Clifford
Mason & Keeler
European Box Girls
Kane & Herman
2nd half
3 Melvins
Henry & Moore
De Rajah
Jack Allyn's Aces
SEATTLE
Orpheum
Jack Wilson
Kranz & White
Henry Santry
The Seymours
E & B Conrad
Strobel & Merton
(Two to fill)
VANCOUVER B. C.
Orpheum
China Blue Plate

Ed Janis
Avenue B
Turner Bros
Brennan & Wynne
Shelton Brooks
Verna Haworth Co
(One to fill)
2d half
Bell & LeClair
Chas T Aldrich
Sylvester & Vance
(Two to fill)
BROOKLYN
Metropolitan
Amoros & Jeanette
Eddie Clark Co
Frances Arms
Yellman & Castle
Monroe & Grant
Fulton
Goelet & Hall
Goldie & Beatty
Lloyd & Goodman
H'rington & Green
2d half
Williams M'ntaleers

TO WHOM IT MAY CONCERN

March 25th, 1924.

The Theatrical Transfer Owners' Ass'n herewith notify all Artists "That any indebtedness which they may owe any member of this Ass'n, must pay to whom they owe, on or before April 1st, 1924, in order to have their effects hauled after that date by the members of the Ass'n.

After April 1st, 1924, all hauling bills must be paid within two weeks' time, and all acts leaving town must pay in full before leaving.

THE THEATRICAL TRANSFER OWNERS' ASSN.

Norton & Wilson
Argo & Virginia
TER'E HA'TE IND
Liberty
Peck & Harris
Alexander & Roach
(One to fill)
2d half
Jack Merlin
(Two to fill)
WINSDOR, CAN.
Capitol
Ries & Cady
Carson & Kane
Goetz & Duffy
Tony & George
Flannigan & Ray
2d half
Chamberlain & Earl
Hickey Hart Rev
O'Halligan & Levi
(Two to fill)

Harry Green
Gattison Jones
Mary Haynes
Moore & Hager
Ernest Hiatt
Chinko & Kaufman
Reveries
(Two to fill)
ST. LOUIS
Orpheum
(Sunday opening)
Nora Bayes
Leavitt & L'wood
Berrins & Foster
Wade Booth
McLaughlin & E

Gretta Ardine
Olcott & Polly Ann
Bobby Randall
Monroe & Grant
Brecker's Bears
Shattuck & O'Neil
Great Leon
WINNIPEG
Orpheum
W'rld Make Believe
Joe Browning
Inez Courtney
Clarence Nordstrom
Breeman & Grace
Russell & Pierce
(Three to fill)

Clark & Beck
Burns & Wilson
Ward & Raymond
Melody & Steps
(One to fill)
Gates
R Selden & Bro
Purcella Bros
Polly's Pearls
Schone & Squires
Ed Janis Co
2d half
Carl & Valesca
Goelet & Hall
Honeymooners
Frank Terry
Welch Mealy & M
Pa'ace
Nelson's Catland
Bell & LeClair
Chas T Aldrich
Sylvester & Vance
(One to fill)
2d half
Turner Bros
Brennan & Wynne
Bann & Mallon
Ambitions
(One to fill)
Warwick
Chas Martin
C Strickland Co
(Three to fill)
2d half
Mammy
Normans & Jeanette
(Three to fill)

OTIS MITCHELL
and MARYLAND SINGERS
Headlining on Keith Circuit
Singing Southern Songs of the Sixties
Direction HARRY WEBER

LOEW CIRCUIT

NEW YORK CITY
State
Downey & Claridge
Al H Wilson
Ails & Pullman
Roscoe Ails & Band
(Two to fill)
American
C & M Nelson
Smith & Troy

Miller Packer & S
2d half
Peggy Jones
Smith & Troy
Polly's Pearls
Harry & Buddy Lee
Delancey St.
Arthur Darling
L & M Hart
Barrys & Woolfords

ORPHEUM CIRCUIT

CHICAGO
Palace
(Sunday opening)
Lou Holtz
Olsen & Johnson
Carr & Band
Charles Cherry Co
Eddie Nelson
Doc Baker Rev
Jack Hanley
Howard's Ponies
(One to fill)
State-Lake
(Sunday opening)
Catherine Calvert
Stewart Sis
Gibson & Connelli
Senator Ford
Espe & Dutton
Hunting & Francis
Wilson Aubrey 3
De Ho Gray Co
(One to fill)
DENVER
Orpheum
(Sunday opening)
Wood & Wyde
Tanarakis
Frank De Voe
Burt Baker Rev
Lynn & Howland
Jackie & Billie
Stella Mayhew
(One to fill)
DES MOINES, IA.
Orpheum
(Sunday opening)
3 Medinis
Henry & Moore
Barrett & Cuneen
Dainty June & Co
Jack Allen Aces
2nd half
M'C'mack & W'lace
Johnny Burke
Y Y Yiphankers
Andrieff 3
KANS'S CITY, MO.
Main St.
(Sunday opening)
Harry Waiman Co
Dan Grahams Rev
Chas Wilson
Zeck & Randolph
Stanley & Birnes
B Sherwood Co
(Two to fill)
Orpheum
H Carroll Rev
Country Club
C'naugh & Cooper
Raymond Mackaye
Margaret Young
Luster Bros
Signor Friscoe
LOS ANGELES
Hill St.
Wellington Cross
LaFleur & Portia
Jimmy Lucas
Clemons Belling
Lewis & Dody
Francis White
(Others to fill)
Orpheum
Chic Sale
Alma Neilson
Lepito
Ernest R Ball
Holmes & LaVere
The Remos
Mitchell Lewis
Frankie Heath
MILWAUKEE
Palace
(Sunday opening)
Elliott Dexter
James Watts

White Sis
3 Londons
Yvette Rugel
Brown & Sedano
Rockwell & Fox
(Others to fill)
MINNEAPOLIS
Hennepin
(Sunday opening)
Danny Dugan
Tex McLeod

WM. NEWELL and ELSA MOST
are again with us, and they are as welcome as a check for a million dollars.
They call the new offering
THE LAST DANCE
and provide real, clean, wholesome humor, that is sincerely appreciated
—E. M. HOLMES, NORFOLK "LEDGER-DISPATCH"
This Week (March 24-26) Miami and West Palm Beach, Fla.
Direction THOS. J. KENNEDY

Fritzie Brunette
T'mpest & Dick'son
Choos Fables
Ben Welch
(Two to fill)
NEW ORLEANS
Orpheum
Benny Leonard
Herman Timberg
Dezso Retter
Joe St Onge 3
Show Off
O'Connor Sis
(One to fill)
OAKLAND, CAL.
Orpheum
(Sunday opening)
Land of Fantasy
Robert Reilly
Fenton & Fields
The Blanks
Danoise Sis
(Others to fill)
OMAHA, NEB.
Orpheum
(Sunday opening)

Wanka
Sally Beers
McGreevey & Peters
Welch Mealy & M
Day at Races
(One to fill)
2d half
Gorgalis 3
Foxworth & Francis
Deslys Sis
Milton Berle
Clark & Roderick
Takemas
(Two to fill)
Victoria
Gorgalis 3
Peggy Jones
Finley & Hill
Local Follies
2d half
Rose Selden & Bro
Purcella & Gray
Renzetta & Gray
Local Follies
Lincoln Sq.
Alex Patty Co
Miller & Capman
Howard & Ross

Coulter & Rose
Lola Girlie & Senia
(One to fill)
2d half
Josie Rooney & Co
Medley & Dupree
Schone & Squires
Mignonette K Co
National
Takemas
Mason & Zudora
Burns & Wilson
Frank Terry
Song & Dance Rev
2d half
Emma Raymond Co
Miller & Capman
Seminary Scandals
Finley & Hill
(One to fill)
Orpheum
Ed Gingras Co
Clark & Beck
Honeymooners
Warrd & Reymond
Mignonette K Co
2d half
5 Lelands

ATLANTA
Grand
P George
Bobby Carbone
Sandall Sis Rev
Meyers & Hanford
Norris Follies
BIRMINGHAM
Bijou
Noel Lester & Co
K & E Kuehn
6 Queens Synco
Walton & Brandt
King Bros
BOSTON
Orpheum
Will & Blondy
Fiske & Fallon
Gordon & Healy
Leona LaMarr
Cooper & Barnes
Pantheon Singers
BUFFALO
State
Kara

3 Melvins
Vaughn Comfort
Rogers Imhoff
Howard & Clark R
Stone & Hayes
(One to fill)
PORTLAND, ORE.
Orpheum
Joe E Brown
Orth & Cody
5 Petleys
Allyn Mann
Clinton Sis
Green & Myra

Bann & Mallon
Ambitions
2d half
Max Arnold Co
Mason & Zudora
Lloyd & Goodman
Lola Girlie & Senia
(One to fill)
Greeley Sq.
Carl & Valesca
Foxworth & Francis
Fred Santley Co
Medley & Dupree
5 Lelands

Goldie & Beatty
Barrys & Woolfords
Geo Morton
Wanka
Boulevard
Max Arnold Co
Josie Rooney Co
Seminary Scandals
Geo Morton
Canfield Ritchie Co
2d half
Ed Gingras Co
Sally Beers
Howard & Ross
Coulter & Rose

GUS SUN CIRCUIT

BUFFALO
Lafayette
Yasuda Troupe
Skipper Ken'y & R
Olga Mishka Co
Gaston Glass
Rose Maura Rev
FULTON N Y
Quirk
J P Jackson
Brown & Elaine
(One to fill)

GENEVA N Y
Temple
Reno
Santiago 3
(One to fill)
NIAGARA FALLS
Cataract
G & M Moore
Goff & Smith
Santiago 3
Gus King Co
2nd half
Hester Bailey & Co

Frisch & Sadler
Chisholm & Breen
Morgan & Moran
Jewel Box Rev
CHICAGO
Rialto
Margo Beth Co
Brooklyn 4
H Bussey & Donla
Archer & Belford
Dorothy Taylor Co
Van & Vernon
Hyatt
HOBOKEN, N. J.
Lyric
Harriet Ahearns
Golden Gate 3
Shannon & Connors
(Two to fill)
2d half
Pearl Young
Rand & King
(Three to fill)
LONDON, CAN.
Loew
Walter Miller Co
(Two to fill)
2d half
The Faynes
Bigelow & Lee
Wilkens & Wilkens
MEMPHIS
State
Palermo's Dogs
Stilwell & Frazer
Stone & Ioleen
Al Shayne
Flashes Melody of D
MILWAUKEE
Fuller
White Bros
Connors & Boyne
4 Amer Beauties
Cook & Oatman
Clayton & Lennie
Oddities of 1924
MONTREAL
Loew
Jean & Jacques
Marjorie Burton
Leonard & Willard
E J Moore Co
Ross & Mae Bel.
Biltmore Orch
NEWARK, N. J.
State
Rose Kress 4
3 Eddies
Telephone Tangle
Lander Bros
Moore Roth Co
NEW ORLEANS
Crescent
Bee Jung
Dorothy Nielson Co
Clay Crouch Co
Freeman & Morton
Dennos & Thibaut
OSHKOSH WIS
Grand
(4-6)
Amoros & Obey
Jim Reynolds
Recuperation
Thornton & Carlton
Berlo Girls Co
OTTAWA, CAN.
Loew
Geraldine Miller 3
Grant & Feeley
Ward & Bohlman
Cook & Shaw Sis
(One to fill)
PROVIDENCE
Emery
Francis & Wilson
Wallace & Irwin
Clark & Villani
Dorothy Byton Co
(One to fill)
2d half
Bellis Duo
Helen Vincent
M'riage vs Divorce
Les Gellis
(One to fill)
SPR'FIELD, MASS.
Broadway
Bellis Duo
Helen Vincent
M'riage vs Divorce
Les Gellis
(One to fill)
2d half
Francis & Wilsen
Wallace & Irwin
Clark & Villani
Dorothy Byton Co
(One to fill)
TORONTO
Yonge St.
Welton & Marsnall
Burley & Burley
Jack Goldie
Rose's Midgets
WASHINGTON
Strand
Leach LaQuinlan 3
Peggy Brooks
James Kennedy Co
Alton & Allen
Bell Montrose Rev
WHITE PLAINS
State
Raymond Pike
Amoros & Jeanette
Morrissey & Fisher
(Two to fill)
2d half
Canfield Ritchie Co
Dobbs Clark & D
Barr Mayo & R
Shelton Brooks
Strickland's Ent

Marlettes Manikins
(Two to fill)
ROCHESTER N Y
Family
B & L Walton
3 Black Diamonds

2nd half
G & M Moore
Gus King Co
WARREN PA
Liberty
3 Verratos
3 Black Diamonds

WESTERN VAUDEVILLE

CHICAGO
American
Linzo & Mary
Gerrusi & Lash
Apollo Revue

(One to fill)
2d half
Calvin & O'Connor
Yule & Wilder Sis
(One to fill)

Art Blanche
LA FLEUR and PORTIA
BOOKED SOLID ORPHEUM CIRCUIT
Week March 30, Hill Street, Los Angeles

(Three to fill)
2d half
Marimbo Duo
Almond & Hazel
Carey Hayes Co
(Three to fill)
Englewood
Billy McDermott
Nick Cogley Co
(Others to fill)
2d half
Bell & Caron
Apollo Revue
Bert Hanlon
(Three to fill)
Kedzie
Andrieff 3
Tyler & Crolius
Kitner & Reaney
Fred Hagen Co
Wills & Robbins
(One to fill)
2d half
Australian Waites
Everybody Step
DeWitt Burns & T
(Three to fill)
Lincoln
Peggy McIntosh Co
Bert Hanlon
(Others to fill)
2d half
Nick Cogley Co
Bert McDermott
(Others to fill)
Majestic
Birdie Kraemer
Cal Dean & Girls
Carl Emmy's Pets
Evelyn Phillips Co
Klass & Brilliant
Max Thielon Tr

JOLIET, ILL.
Orpheum
Christy & McDon'ld
Arnaut Bros
(One to fill)
2d half
Yarmark
(Two to fill)
KANSAS CITY MO.
Mainstreet
Sherwood & Bros
Stanley & Birnes
Zeck & Randolph
Danny Graham R
Walman & Debs
(One to fill)
MILWAUKEE
Majestic
Milt Dill & Sis
H & Hazel Langton
Wells & West Rev
O'Connor Girls
Alf Ripon
Pepita Grana'os Co
Wanzer & Dyer
Hubert Dyer Co
MINNEAPOLIS
7th St.
Paul Petching
Knox & Inman
Oh You Flirt
Jack Trainor Co
Geo Armstrong
30 Pink Toes
(One to fill)
PEORIA, ILL.
Palace
Parisian Trio

BAGGOTT and SHELDON
RECOMMEND
TOM KENNEDY
WM. L. LYKENS OFFICE
Suite 1107, Palace Theatre Bldg., N. Y.
Keith and Orpheum Circuits Exclusively
Phone Bryant 6571

Kneel'ds Syncopa'rs
(Three to fill)
BLOOMING'N ILL.
Majestic
Follis & LeRoy
Kelly & Goldstein
Valentinos & Bot'ys
2d half
Leonard & Barnett
Minstrel Memories
(One to fill)
C'DAR RAP'DS IA.
Majestic
Roe Reeves
McCorm'k & Wal'ce
Karyl Norman
Saxton & Farrell
Victoria & Dupree
2d half
Kane & Herman
Holmes & Holliston
Bill & Robinson
Two to fill)
CHAMPAIGN, ILL.
Orpheum
Parisian 3
Cook & Coan
Enid Markey Co
Alexander & Roach
Alexandria
Tyler & Crolius
DES MOINES, IA.
Orpheum
Three Medinis
Barrett & Cuneen
Dainty June Co

Fr'k & Gertie Fay
Yarmark
Ray'nd Schram Co
Bell & Caron
2d half
Rob'ts & G-D Band
Al Abbott
Arnaut Bros
(Two to fill)
QUINCY, ILL.
Orpheum
Calvin & O'Connor
Yule & Welder Sis
(One to fill)
2d half
Prince Leo
"Sweet Sixteen"
(One to fill)
ROSELAND, ILL.
State
Van & Belle
Everybody Step
(One to fill)
2d half
Manilla Bros
F & Gertie Fay
(One to fill)
RACINE, ILL.
Rialto
Two Daveys
Newhoff & Phelps
Maurice Diam'd Co
(Two to fill)
ST. LOUIS
Columbia
McCreas

NOLAN LEARY
with HELEN KEITH JOHNSTONE
in "YES MEANS NO"

Henry & Moore
Jack Allyn's Aces
2h half
Andrieff 3
McCor'ck & Wal'ce
Johnny Burke
Yip Yip Yaphank's
(One to fill)
DECATUR, ILL.
Empress
Manilla Bros
Leonard & Barnett
Minstrel Memories
2d half
Wilbur & Adams
Ray'nd & Schram
Dancing Shoes
DAVENPORT, IA.
Columbia
Holmes & Hollis'n
Frank Bush
Yip Yip Yaphan'rs
(Three to fill)
2d half
Christie & McDon'd
Saxton & Farrell
Creole Fash'n Plate
The Sharrocks
Ling Foo Troupe
(One to fill)
ELGIN, ILL.
Rialto
Indian Follies
(Two to fill)
2d half
Victoria & Dupree
(Two to fill)
GALESBURG, ILL.
Orpheum
Prince Leo
"Sweet Sixteen"

Willing & Jordon
Two Rozellas
Fred Lewis
(Two to fill)
Rialto
Mankin
Stuart Girls
Geo Yeoman
R Roberts & Band
Klein Bros
Robbie Gordone
2d half
50 Miles from B'w'y
Hawthorne & Cook
Valen'os & Bot'leys
(Three to fill
Grand
3 Arleys
Joe D'Lier
Holm'r Girls & N
May & Kilduff
Minstrel Monarchs
Varieties
Corradini Animals
(Two to fill)
SIOUX CITY, IA.
Orpheum
The Saytons
Bill Robinson
Al K Hall Co
John Burke
(Two to fill)
2d half
Cook Mortl'er & H
Lamberti
Burns & Lynn
Dainty June Co
Boxing Girls
(One to fill)
SPRINGF'LD, ILL.
Majestic
Wilbur & Adams
Cook & Coan

(Continued on page 47)

OBITUARY

BARNEY BERNARD

Barney Bernard, 46, and undoubtedly one of the best Hebrew comedians on the American stage, died at his home, 215 West 90th street, New York City, March 21, after less than a week's illness, succumbing to bronchial pneumonia. The comedian had closed an engagement with "Partners Again" the week previous. He was to have begun work with Alex Carr in a series of "Potash and Perlmutter" films for Goldwyn.

With him at the time of his death were his parents, his wife and his physicians.

Bernard had been playing pinochle with his physician the Sunday previous. He complained of a cold and was cautioned by his physician to look after himself. He continued to make his usual rounds until Tuesday night, March 18, when he was ordered to bed with the general opinion of his friends being that he really had been ill since Sunday.

Shortly before the end came Bernard had gone into a delirium and was constantly reciting passages from the Abe Potash role, which he created and played over 3,000 times. Just before passing away he made a forceful plea for the establishment of a benevolent fund in conjunction with the Actors' Equity that would care for the wives and families of members dying in distressed circumstances. His last words were that he would donate $1,000 to establish such a fund. His family and friends were so much impressed they will attempt to fulfill the wishes of the passing trouper by starting such a fund as a memorial to him.

Born in Rochester, N. Y., August 17, 1877, Bernard made his debut at Miner's Bowery theatre as a monologist. He showed talent as a delineator of Hebrew comedy roles and later played in many of the Weber and Fields successes. He subsequently appeared in a number of musical comedies until the Montague Glass stories were dramatized, when he and Alex Carr created the roles of "Potash and Perlmutter" on the stage. His final vehicle also was one of the "Potash and Perlmutter series.

Bernard was especially well liked in show business both by actors, managers and whomever else he came in contact with. He was a life member and trustee of the Equity and a member of The Lambs.

Besides his widow and parents, the actor is survived by four sisters and two brothers.

Cemetery, Brooklyn, N. Y.

IN MEMORY
of our friend and associate
AL. MAYER
Who departed this life March 21st, 1924
NOBLE "EUBIE"
SISSLE and BLAKE

In Fond Remembrance
Of Our Little Pal
Lillian (Lee) La Yaker
Who passed away March 14th, 1924.
May her soul rest in peace.
The Lynch Family

In Loving Memory
JOHN COX
Who passed away March 26th, 1923
Mrs. John Cox
Mildred, Josie, Violet, Elmer and Jim

IN LOVING MEMORY
Of Our Departed Friend
JO PAIGE SMITH
ARTHUR ANGEL and VIOLET FULLER

AL MAYER

Al Mayer, 45, for many years a vaudeville agent, but latterly interested in and managing colored productions, died March 20 at the Van Cortlandt Sanitarium, New York, from complications following an operation at that institution March 12.

Mr. Mayer was probably the most extensive promoter of colored talent (especially in vaudeville) of any of the contemporary artists' representatives.

Williams and Walker, Cole and Johnson, Johnson and Dean, the Dees, Willie Robinson, Irving Jones and many other Ethiopian performers had a great deal to thank Al Mayer for. It was he who first realized the possibilities of an all-colored musical production in New York. He promoted the production of "Shuffle Along(" with Sissle and Blake, which took New York by storm, and also did the same in tour.

The deceased supervised the production of the current Sissle and Blake show, "Bamville," and, although scheduled to go on the road with it, never did so, being taken ill and removed to the sanitarium for an operation before the opening. He is survived by a mother and wife, who reside at the Therese Hotel, 125th street and 7th avenue, New York.

CARL HERTZ

Carl Hertz, one of the world's most famous magicians, died after a very brief illness of pneumonia at Coventry, England, March 20. Mr. Hertz had played in every part of the globe. His illusions were the wonder of the coolies in India and the mujiks of Russia, as well as their aristocratic brethren in Mayfair, London. He was a big favorite in this country, but had not appeared here in some years.

Carl Hertz was one of the group of magicians interested in the occultism of the Far East. During his tours of India he made careful study of the native fakirs, or magician priests credited by travellers with tricks, which if actually done, would be nothing short of miracles.

Hertz was a fine looking man with a world of personality, and made friends wherever he went.

In Cherished and Loving Memory
OF OUR DEAR ONE
JACK CRISP
Who Passed Away March 30th, 1919.
MOTHER, DORA and WINNIE

JO PAIGE SMITH

Jo Paige Smith, 62, dean of the vaudeville agents and an agent for some 40 years died March 23 at Tampa, Fla. Death was due to the aftermath of a paralytic stroke. Mr. Smith suffered a week ago.

It was his second stroke within three years. After the first time stricken he rallied to a partial extent, resuming his booking activities in the Keith office about six months following the stroke. From time to time he suffered relapses, however, in his general health during the last three years that rendered it necessary for him to halt his business affairs and rest.

The deceased was an actor in the legitimate in his youth and around 35 years ago established an affiliation with Clint Wilson for the booking of variety houses. Prior to that he had been associated with the late James Armstrong as a variety agent.

When the Association of Vaudeville Managers was formed in 1900 Mr. Smith became associated with that organization and later in 1905 when the United Booking Offices was organized he joined the booking forces. For the U. B. O. he booked the Proctor houses and others, including Mike Shea's theatres.

He was an agent supplying acts for the United Booking Offices later with several partners, among them Reed Albee, Milton Aborn, the late Louis Wesley and more recently Gene Hughes. His last partnership as a Keith agent was with Marty Forkins, with whom he was associated at the time of his death.

His wife, "Patsy" Smith, survives. Burial was at Tampa with Masonic rites, Mr. Smith having been a life long member of the Masons.

IN LOVING MEMORY
Of My Husband
CHAS. J. DeLEA
Whom God Called Home April 3rd, 1923.
There Will Be No Sorrow There.
GRACE ORMA DE LEA

IN FOND REMEMBRANCE
of our dear little pal
Lillian (Lee) La Yaker
Who passed away March 14th, 1924
May her gentle soul rest in peace.
Tim and Betty Myers

JOHNNIE WALKER

Johnnie Walker died from congestion of the lungs March 21 at his home in Flushing, L. I. He had been in show business for upwards of 20 years, and was about 38 years old.

Mr. Walker was stricken with lung trouble seven months ago. He was forced to forego his theatrical activities and seek recuperation in the Catskill Mountains, New York.

He was one of the principal comedians with several of the late James (Bluch) Cooper's Columbia wheel burlesque shows for six or seven seasons, and had played in vaudeville previously.

He became the featured comedian with Chas. B. Maddock's "Son Dodgers" vaudeville production two seasons ago, that being his last theatrical engagement.

His wife, Leda Errol, of the cast of Maddock's "Son Dodgers," and a sister of Leon Errol, survives.

RAY MAXSON

Ray Maxson, 33, recently of the Leighton Bros. and Maxson act, in vaudeville, before that of Maxson and Brown, died at his home, 527 West 134th street, New York, March 23.

Mr. Maxson had been in poor health for some time and recently had two transfusions of blood in an attempt to check the pernicious disease. They did so for a brief period, but he suffered a relapse.

Funeral services were held this (Wednesday) morning at 10 o'clock at the Campbell Funeral Parlors. A widow, Emma, survives.

FRED MILLER

Fred Miller, died March 20, at White Plains, N. Y. Deceased was born at Evansville, Ind., and was a graduate of many musical colleges. He was a composer of operettas, including "Ship Ahoy," "Davy Jones" and "The Golden Wedding." In recent years he had been on the business staffs of Nixon & Zimmerman, Dillingham, Shuberts, Woods and, at the time of his death, was in charge of Excursions at the Hippodrome. Funeral services were conducted by the Masons.

DR. S. S. BALDWIN

Dr. S. S. Baldwin, internationally known as a magician, died in San Francisco last week at the age of 76. He had been a resident of San Francisco for 10 years. Dr. Baldwin toured the world six times and spent much of his time on the stage exposing fake spiritualists.

JOE K. KELLY

Joe K. Kelly, 62, died in Brooklyn, N. Y., March 22.

The deceased was one of the original Four Gondoliers and was also the Kelly of Kelly and St Clair, Kelly & Kelsey and Kelly & Mack.

The mother of Joe Smith, of the Avon Comedy Four, died March 25. Her son cancelled an engagement at the Hippodrome to hasten to her bedside.

The mother of Gene Ennor died March 16, at her home in Freeport, Ill.

LITTLE THEATRES

(Continued from page 13)

"The Snare and the Fowler," by Beulah Marie Dix, and "The Rising of the Moon," by Lady Gregory.

"Come Out of the Kitchen' was recently given by the senior class of the Amsterdam (N. Y.) High School, as its annual play. Those taking part in the performance were Jack Ault, Ida Argersigner, Donald Charles, Ludwiz Betz, Helen Johnson, Garet Visk, Kenneth Purdy, Edith Bork, Dorothy Lane, Iona Flint and Margaret Schuyler. Patsy Ruso was business manager.

A new board of directors was elected at a recent meeting to guide the San Diego Players and the Yorick theatre through the spring and summer seasons. Plans were made to complete the Yorick theatre in Balboa park. The first performance to be given at the Yorick will be the prize-winning one-act play, "Lackeys of the Moon," by Mary Cass Canfield of Santa Barbara.

The cast of the Little Theatre organization, the Kansas City Theatre, is working on "The Deluge" for April 9-18.

BLOOM'S GOOD SHOW

Chicago, March 25.

A new edition of the "Midnite Frolics" at Ike Bloom's (formerly Freiberg's) opened Saturday night to a turnaway. It is a snappy, youthful, sparkling show, just about undraped enough to get over yet get by. Lester's costumes are nifty and new, and Roy Mack again shows himself a floor producer who knows how.

But, with it all, the place, itself, is still the draw. Ike and his popular kid brother, Sammy, have handled it through many styles of entertainment, many reversals and reverses, many shifts of taste and circumstance—yet it brings the crowds at hours early and late, and everyone by auto—the people who live within walking distance or are within walking distance for any other purpose than coming here couldn't support a shooting gallery.

Olive McClure, the chorine "discovered" by Hal of the Chicago office of this paper (and platonic, too) is easily the star of the revue, though she is on only for two minutes, with as sweet a bend dance as any seen since Jeanette Hackett. Edith Barstow and brother Dick dance neatly, Dick being one of the few boy toe-dancers of the day. Chat Gorman, a little blondie with pearly teeth and cute gams, is all sugar. Verne Fontaine is a stentorian and attractive soprano.

The chorus looks and works peppy, pretty and peachy. A Mah Jong number and a cowboy song with lariats whiz over especially.

The Five Kings of Syncopation work as the orchestra and do their vaudeville specialty, a high spot in the entertainment. Eddie Richmond is featured and knocks off the high applause hit of the routine and show.

Just another of the long string of hits for Bloom's refreshing, hospitable, veteran institution, and everybody pulling for it. *Lait.*

At Joel's, 206 West 41st street, about the only real cabaret left in the uptown section of New York, are four singles, all women, singing. They are Blanche Smith, Grace Lewis, Ora Burch and Eline Gordon. In the band is Ida N. Warren, who directs the entertainment besides; Fritzi Brown, the snappy little pianist and singer; Biagio Lonzo, banjoist, and Dave Rosenthal, drums.

Edith Parrish, the former Joel's contralto with a long run to her credit there, voluntarily left the business to engage in other professional branches, mostly literary.

Joel Rinalo has not allowed his cabaret to change with the years, holding to the atmosphere he created when making his famous restaurant the first one uptown. Joel also has continued his policy of keeping the check down, another aid to any Times square place nowadays.

Eddie Elkins and his orchestra of 11 have been engaged for the Woodmansten Inn, Pelham, N. Y., starting March 31.

Leonard Harper (Harper and Blanks), colored performer, sprained his ankle Thursday night so severely he is laid up. Harper was rehearsing the new colored revue at Connie's in Harlem, and while demonstrating some legmanias, sustained the injury.

KILLED IN COMEBACK

(Continued from page 1)

tirement from his contortion act. He was 60, but insisted to his wife in Peru, Ind., that he was as good as ever. He borrowed money on everything the couple owned, and had new music arranged for the turn. He was killed Friday night rehearsing the turn before the performance at the Peoples, Chicago.

He took a small room at the National Hotel in East Van Buren street and practiced by the hour in preparation for his opening at the People's. Before the Friday night show he insisted upon one last rehearsal. Hanging 15 feet above the stage his muscles gave way and he dropped to the floor on his head. He died in the county hospital.

MARRIAGES

Helen Gosman (Gosmon Twins) to Alfred Pedrick (non-professional), Church of the Transfiguration, New York, March 6.

William Remsey and Miss Franklyn (Remsey and Franklyn) were married at Waverly, N. Y., March 14.

John Harper and Louise Chunk, March 22, at Union Hill, N. J. Mr. Harper is a stage hand at the Capitol, Union Hill.

LIQUOR PRICES IN N. Y. SHOW LITTLE CHANGE

Scotch at $45 Case—Rye and Cordials Under Suspicion

There has been little change in the prices of the bootlegging liquor market the last few weeks.

There is a plentiful supply of "imported" Scotch, brought as near to the coast as possible with safety, yet this brand still remains at $45 a case. This quotation is the price when the bootlegger and handler deal directly with each other. The layman buyer may have to pay more than this if he deals with a third party, as the latter has to get his commission.

Good rye is hardly obtainable. Even dealers are suspicious of the stuff which is now being sold. The same applies to cordials, all of which are doctored.

Scotch (case)	$45.00
Rye	67.50
Gin	21.00
Champagne	70.00
Canadian Ale (barrel)	40.00
Beer (barrel)	32.00
Light wines	40.00

Light wines cling around $40, between $35 and $45 a case. Little demand. Champagne may be had at $65 a case (12 bottles) in instances. The gin at $21 a case is claimed to be as good as any to be had currently.

A traveler lately returning from London said that after taking his first drink of gin over there he realized how bad the gin is over here.

HUB NEW HOLLYWOOD

(Continued from page 1)

enough or is at all backward, it's not unlikely they will commence to "discover new faces" that "the movies are looking for."

Screen struck Mertons and Marys can get their chance if they or their parents are stockholders.

All Boston should have that story in Variety last week of the 60-year-old mother and three daughters with all of th promised starring engagements until they had paid the promoter $800. Then ma had him pinched.

That happened on the coast.

These two slick birds won't let any female quartet get away as cheaply the way they have it lined up.

New Yorkers who know the racket have been approached to act as stock sellers for the Down East people, at the usual liberal commission.

NEWS OF DAILIES

The Appellate Division of the Supreme Court upheld Friday the case brought by a Brooklyn taxpayer in behalf of the Civil Service Reform association to vacate the appointment by Police Commissioner Enright of Captain Patrick Brady, Captain William Kelliher and Captain Edward J. Quinn.

"The Bridegroom," by William Hurlbut, is announced for production by Joseph E. Shea.

"Expressing Willie," Rachel Crothers' newest comedy, will be produced at the 48th Street by the Equity Players during the week of April 14.

Mrs. Jessie Roscoe of St. Louis, seeking a divorce, alleged her husband goes to church every night and spends all his time reading the Bible. The judge told her she must find other grounds for divorce. Reading "The World's Worst Daily" would have been sufficient.

Tenants in the five-story apartment house at 52 West 72d street, New York, mostly actors and actresses, Friday night were driven to the street scantily clad when fire broke out on the ground floor of the building.

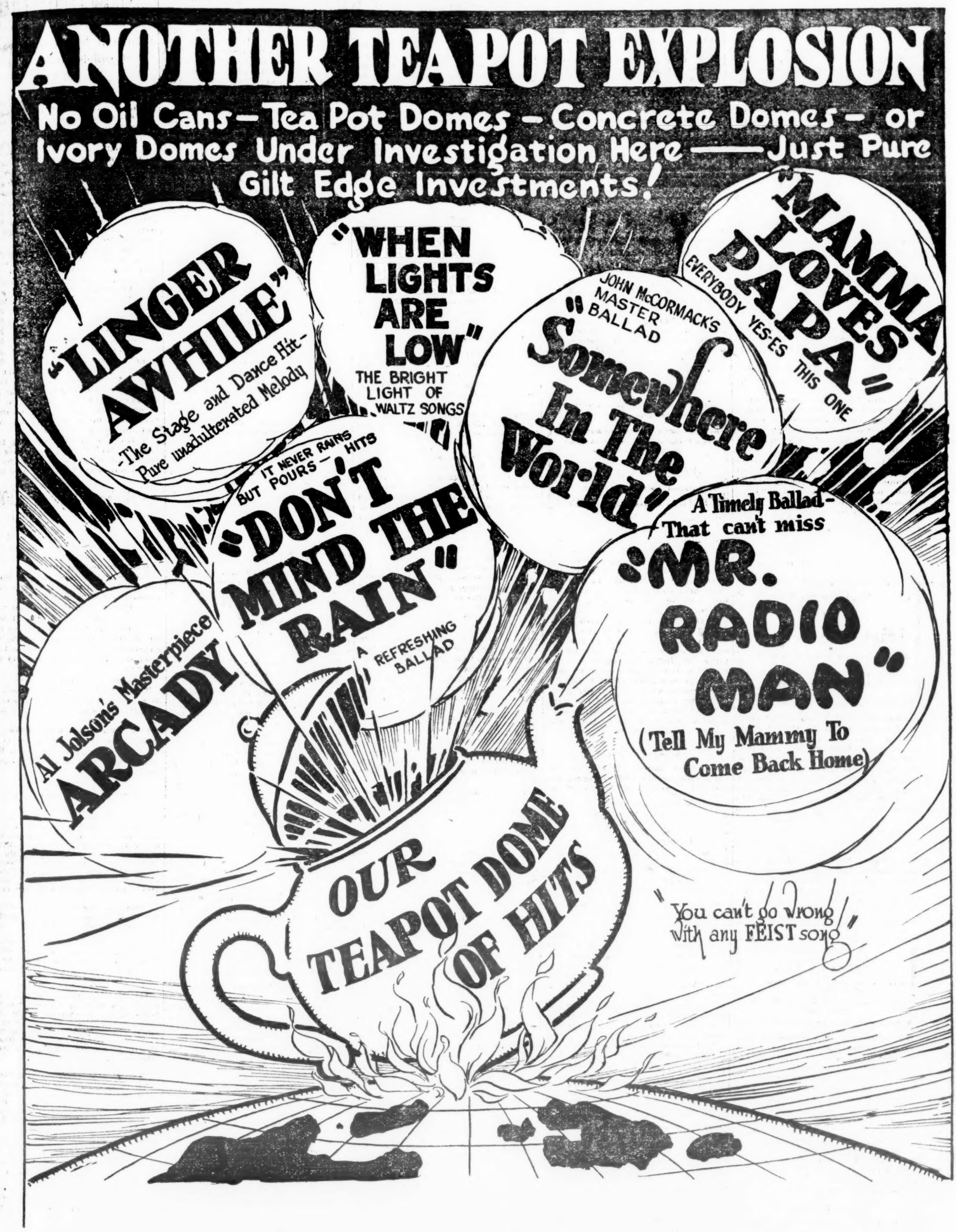
A piano, said to have belonged to Chopin, has been bought for Vincent Lopez by his Paris director. It is to be shipped to New York.

George S. Kaufman is writing a play in collaboration with Edna Ferber.

The demurrer of William S. (Bill) Hart to the suit of his wife, Winifred Westover Hart, who is seeking to amend the separation maintenance agreement under which she is barred from appearing in films, was overruled by Judge Guerren in Los Angeles last week.

The first accident case tried before a judge under the amendment

(Continued on page 46)



SAN FRANCISCO
Pantages Theatre Building
BOSTON
181 Tremont St.
DETROIT
114 West Larned St.
CINCINNATI
707-8 Lyric Theatre Bldg.
TORONTO—193 Yonge St.

LEO FEIST, Inc.
711 Seventh Avenue New York
LONDON, W. C. 2, ENGLAND—188 Charing Cross Rd.
AUSTRALIA, MELBOURNE—276 Collins St.

PHILADELPHIA
1228 Market St.
KANSAS CITY
Gayety Theatre Building
LOS ANGELES
417 West Fifth Street
CHICAGO
167 No Clark St.
MINNEAPOLIS
235 Loeb Arcade

All matter in CORRESPONDENCE refers to current week unless otherwise indicated.

CHICAGO

VARIETY'S CHICAGO OFFICE
State-Lake Theatre Bldg.

Vera Sabina and Marimba band appeared at the Plaza on Friday of last week in order to break in some new members of her band, and while the act appeared at this house without its scenery and with the handicap of new musicians it was the best act of the sort that has played this house in a long time. Vera Sabina exhibits showmanship at all times, and the man dancer is very good, while the marimba band meets all requirements for accompanying dancers.

Del Chalmeis opened the show with a single singing and dancing act, which is poorly arranged. Miss Chameis has talent. Martin and Walters, with a comedy singing and talking act, a feature of which is Selma Waters' quick change to a very gorgeous dress, scored. Vera Sabina and band held third place. Sherman and Pierce were next to closing. This is believed to be the 15th time the act has played this house (engagements are but for single days). It is hokum, but made to order for the Plaza. Merriam's Dogs in pantomime closed the show. The canines did not work well at this performance, making the act tedious.

Eddie Nelson figured importantly in the bill at the Engelwood the last half of last week, offering his new act in next to closing position and then appearing in clown stunts with a jazz orchestra, which promised to conclude without enthusiasm until this bolstering up. W. S. Harvey and company opened the show with a familiar but always worthwhile rather clever coupling of a pianolog and a single woman offering, followed and while the man's piano solo and accompanying stunts were liked, the feature of the act is the girl, who makes strip changes for numbers until she appears in popular jazz costume and offers subject for jests about "going further."

Fred Lewis, rotund comedian, scored very big with the second part of his act, which is devoted mainly to comedy chat about cafeteria experience. He has songs which are rendered in pleasing voice, though entirely for comedy and the first part of his talk is laughable. Henry Catalano and the Three Sturm Sisters, with a male pianist, offer a revue clever in its conception and pleasing in execution.

The songs of Catalano introduce the girls for different dances and there is a touch of class in everything offered. The Sturm Sisters are charming girls who dance well, and Catalano scores on his appearance. The remaking of the words of songs to fit requirements is neatly done in this revue.

Eddie Nelson and company (New Acts). The Blue and Gold orchestra, eight men, playing jazz numbers and with a novelty number, in which four don straw hats and smoke corn cob pipes for a rube characterization, is ordinary as a jazz band, probably new, and not likely to get far in its present form.

Lieut. Thetion, the revolver sharpshooter, opened the first show at the Majestic Sunday, but closed the next three shows. His performance is remarkable. He is French, with such a strong dialect that it is not easy to grasp what he says.

Joe D'Lier, a piano accordionist, who plays very well and gives his act a touch of novelty by having a girl engage him in conversation from a box and later sing a song, made good. His music is sufficient for him to score, but the comedy and novelty element is a strong addition for four a day houses.

Zeck and Randolph in "Grooming the Groom" have a clever skit, unusual in many respects, enabling a pair of average entertainers to please immensely. The Andrieff Trio, coming to the Majestic from the Palace, and being given a more important spot on the bill, gave their usual pleasing performance with the two-faced woman dance of Marie Andrieff remaining by long odds the big feature.

DeBell and Walters, both capable performers, handled a talking and dancing skit admirably and duplicated the success of last July at this house. Jean Walters is a pleasing comedienne and DeBell gives the Bowery type an element of refinement which makes it almost an original characterization. "Musicland" (New Acts) proved a strong feature. Jack Joyce scored with his singing, talk and one-legged dancing with crutch and coaxed an usherette to the stage for a society dance with him, for a finish, an interesting stunt which he handles nicely. Rosini's big magic act closed the show and stood out as second feature of the bill.

Nora Bayes is headlining for her fourth week at the Palace this season and the second week of her second engagement. She was on 38 minutes Sunday afternoon. She only offered one new song and it one of the least important of her program. She said, in her curtain speech, that it was a farewell to Chicago for a time; that she was going to England. With Miss Bayes working 38 minutes, Wilkie Bard 35 minutes, "Fifty Miles From Broadway" running 30 minutes, Hawthorne and Cook working 22 minutes and Sully and Houghton 20 minutes there was no need of a ninth act to fill out the usual time of the Palace show.

Bee Ho Gray opened the first show of the week with his exhibition of roping, display of his horse "Onion," his banjo playing and talk, making up a strong offering, in which a girl on the horse and a colored assistant participated. His performance throughout is first rate. Dan Stanley and Al Birnes did big in second position, especially with their dancing in unison and with their burlesque of Ruth St. Denis. Their comedy is acceptable and their dancing particularly good.

"Fifty Miles From Broadway" is superior to the ordinary rube acts, though it has weak spots for the big time. Harry B. Watson and Reg. B. Merville are featured, with Olga Woods given mention on the program. Watson plays his role very well. Merville is weak as an actor, but sings well and plays a tuba with more musical result than might be expected. The dancing of Miss Woods is pleasing. The finish with the ten beating bass drums of different sizes is effective.

Wilkie Bard a little handicapped by the failure of some of his effects to reach Chicago, offered "The Scrub Woman" and "The Night Watchman," with the assistance of a man, who sings a number between Bard's offerings, and a girl, who has rather important parts in both songs. Bard's name was given equal prominence with Miss Bayes in the billings and his performance was adequately rewarded in applause.

William Sully and Genevieve Houghton in "Calf Love" have an ideal vehicle to combine her straight singing and his jazz dancing and they talk splendidly and are provided with splendid material. From the novel introduction to the clever curtain speech, which is a part of the act, the number is dandy vaudeville. Nora Bayes followed.

Albert F. Hawthorne and Johnny Cook in "Make Me Serious" did not till next to closing position satisfactorily at this performance and it is likely that they worked too long. Parts of their act were very tame for this spot, but other parts were strong. There is nothing more painful than the failure of a "nut act" to go over right. John S. Blondy and company in an acrobatic act which has plenty of class and splendid accomplishment outside of "Rusty," a dog which can take a balance on its forelegs on Blondy's hand after being double somersaulted in the air, closed the show.

Nearly every act at the Lincoln last half last week had comedy, and, with George A. Mack clowning at the conclusion of the offering of Paul Zimm's Chicagoans, a jazz band (New Acts), it made a particularly pleasing show. The applause was so enthusiastic that the band was forced to take an encore at the second show Saturday night, closing the bill.

John S. Blondy and Co. opened with acrobatic accomplishment, nicely presented. The Sunset Four, a colored male quartet, scored a hit second, although the organization is only ordinary compared to either colored quartets. Efforts at comedy caught on big with this audience. Frankie Kelcey and Henry Antrim, who were originally assigned to next-to-closing position, had been moved up to third, and in this position obtained many laughs. Miss Kelcey is doing practically the comedy she did with "A Brazilian Heiress," and gets little assistance from Antrim, outside of the fact that he signs a song.

Mr. and Mrs. Walter O. Hill and Co., in a comedy sketch of ingenuous construction and exceptionally comedy worth, proved the laughing hit of the bill. George A. Mack scored with his talk and singing and made a speech in which he made a still stronger impression.

CORRESPONDENCE

The cities under Correspondence in this issue of Variety are, as follows, and on pages:

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LOS ANGELES
VARIETY'S OFFICE
GRAUMAN'S
Metropolitan Theatre Bldg.,
Suite 261, Hill St. Entrance

The Orpheum show last week fell short of being genuinely entertaining by several degrees. It contained an abundance of talk, mostly in the latter portion, and displayed speed only at rare intervals.

Chic Sale and Wellington Cross shared honors in the billing with the Cansinos, the only holdover turn. Sale followed Cross, taking the next to closing spot. He experienced no difficulty notwithstanding the abundance of talk just preceding. The Edgar Selwyn sketch, "Anything Might Happen," the main portion of the Cross work, found the audience fairly responsive, although not over-enthused at any stage. In support of Cross are Augustus Minton, Marion Trabue and George S. Fredericks.

Eddie Marshall opened the show with his drawings, which hit true at all times. The selection of subjects from the auditnce brought forth some good comedy, with the turn in its general make-up genuinely entertaining. Marshall has been absent from vaudeville for some time, and he returns with an offering equally as effective as any offered by artists following this line of work.

Dorothy Brenner took the second spot, opening rather quiet, but picking up with a diversified routine of numbers, for all of which costume changes are made. The restricted numbers held the audience with little trouble, but a faster tempo would be acceptable for the entire routine. The Cansinos followed, giving the show some genuine pep. The big flash Spanish dancing turn repeated easily, with the show lifted up materially by it.

Wood and Wyde in a travesty offering boosted the comedy division. The comedy efforts of John Carr produced some of the surest laughs of the act, with the general comedy value of the offering apparent from start to finish.

Additional comedy value was given the bill by John T. Murray and Vivien Oakland, No. 5. Oakland with his foolery brought many a hearty laugh, with his partner making a pretty picture and supplying all that was needed in the vocal end. Wellington Cross followed, with Chic Sale next and Jack Wyatts Lads and Lassies in the closing spot. The Scotch turn held nicely, the flash and speed being sufficient inducements. *Hart.*

The Hippodrome is the representative independently booked vaudeville house of this city, securing its bills through Bert Levy, playing a full week policy, three shows a day, with four Saturday and Sunday.

Lest week's bill contained considerable diversion and displayed adaptability on the part of the booker. Somewhat shy on dancing and long on men, it nevertheless held up satisfactorily in the minds of the Main Street audience Monday night.

Charles Carson and Co. opened with a burlesque mind reading, using his young woman partner for this work. Considerable comedy is developed. Carson later steps forth as a juggler, always introducing comedy to help. The turn contains several laughs and as an opener for houses of this type fills the bill.

Art Fletcher with fast talk was second. Fletcher has a good idea of delivery and a fair line of chatter. His talk registered with an audience made up largely of foreigners, which speaks for itself as far as its usefulness is concerned. This chap worked fast and filled the bill.

A diversified offering was presented by Mae, June and Miles, two girls and a man. The routine includes several styles of work with acrobatics by the male member and one of the girls, having considerable value. The turn has several laughs, with the other girl working in nicely with vocal work and dialog.

Reno and Willoughby, a mixed team, followed with songs, displaying a special drop in "two." The numbers of the published variety are of sufficiently late origin to meet with response, the couple understanding the manner in which to present them. This team kept the show going in the right direction, with Guhl Bros., a colored team, holding forth next to closing. The colored boys unearthey a few gags which have seen considerable usage, but otherwise proved genuinely entertaining.

Frank Work and Co. closed the show. Work, doing a drunk characterization, provided an abundance of knockabout comedy which unearthed laughs at regular intervals, giving the show all that was needed in the late spot. *Hart.*

Pantages last week had the Georgia Minstrels for a second time this season as a headline attraction. The colored aggregation (28) which includes an excellent 10-piece orchestra repeated successfully both at the box office and on the stage.

Of the four other acts making up the balance of the show Raymond Wylie and Marie Hartman, next closing, had the comedy all to themselves and results were certain. Miss Hartman's clowning went over tremendously with this clientele and Wylie's singing ability and his fine appearance did the rest.

Some excellent dancing was provided by the two men in the Myron Pearl and Co. "Dance Echoes." An attractive girl also shows to advantage with another man at the piano. It is a snappy dance offering and moves along at top speed. Antonio Rossitto possessing a rich tenor voice made a high class impression in the second position. A woman appears for a solo and again at the finish but rather detracts in a general way from the act.

Laurie Devine with an attractive routine starting with a song which is followed by contortionistic acrobatic work opened the show. Miss Devine is graceful, a clever acrobatic dancer and loose kicker and could easily dispense with the other sections of the routine if properly placed. *Josephs.*

For what is probably the first time in its career the Hillstreet last week held seven acts instead of the usual weekly six act bill. The occasion was the second anniversary of the house. Ethel Grey Terry with her screen prestige made a good headline name for the anniversary event. Miss Terry came into vaudeville with a crook playlet "Sharp Tools" by Willard Mack (new acts).

Bert Baker and Co. had the second sketch of the bill but that in no way effected the balance of the show. Baker's familiar vehicle "Prevarication" billed as "an old idea built for laughing purposes only" lives up to its billing. The same situations seem to get the same screams as on former visits despite the fact that the present supporting cast is below that of former visits.

Felix Adler who has been providing bits and gags on the Mack Sennett lot returned to vaudeville with his former partner Frances A. Ross at the Orpheum here two weeks ago. The team lost no value by their brief absence and if anything showed a much improved routine. A motion picture travesty wherein Adler directs Miss Ross in a scene with a stage hand turning the crank of a camera is a splendid bit and with numerous new wise gags added they were a big hit next to closing. Frank De Vore with Eddie Willis at the piano were fourth. De Voe put over three blues syncopated numbers which sufficed to stop the show. Willis gained much attention for his piano work. It was evident that De Voe did not do his entire routine probably because of the lateness of show which ran considerably over the usual time.

Basil Lynn and William Howland had their race track drop but no talk pretaining to it. There were plenty of laughs, however, for their other material and the English character combined with soft appealing voice of the straight man won them healthy returns in the second hole.

Jackie and Billie the talking birds handled by a woman opened. The cockatoos were not in their best talking mood at the first night show Monday but were covered up by the trainer in a satisfactory manner. Tan Avakis a Japanese couple provided a good novelty in the closing position with a foot balancing ladder act. The man supports a ladder by his feet on which the woman does some foot juggling on a platform atop the ladder. It is showy and spectacular. *Josephs.*

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Long Legs Sent Rita Into the Music Shows

By BARTLETT CORMACK

RITA OWIN, the dancer who wears diamond stirrups and something else here and there as one of the stars who make the syncopated show at the Chicago the livest and most beautiful home industry of the week, might have been one of these aesthetic dancers who scatter posies instead of fascination, if it hadn't been for her legs.

When Miss Owin left the "Follies" in New York for our syncopated show, they built her dressing room back stage at the Chicago, and hung a sheet for its door; and it was behind the sheet (but with Mamma Owin at our elbow), that Rita, the exotic, who dances like a piston of trembling flesh, sadly mentioned her legs.

Personally, inasmuch as Miss Owin had been interrupted during "a change" and wore only a robe of blue toweling that grandma would have called "skimpy," we couldn't see why Rita was contemptuous of her legs. They—

"It's the length of the darn things!"

"Oh! Yes-s, they are—rather!"

"When Mamma and I first went to New York——"

"From the usual tank town?"

What They Thought

"No, I'm a Dixie girl." The skimpy robe was wrapped more tightly. "I started out to be an aesthetic dancer—you know, ballet, toe dancing, the 'I am Spring, tra-la, tum-tum!' stuff. But my legs—They thought I was burlesquing aesthetic dancing!"

"Well, she wasn't!" emphatically said Mamma. "But, y'know how 'tis!"

"Jack Donahue—I remember you once wrote that he 'streaked through 'Molly Darling' like a gnat across a pond'—was in the 'Follies' when I first went into them, and he taught me something about eccentric dancing.

"My legs liked flinging themselves around, but for a while it was hard on my bones; I'd slip, fall and skin my—er—nose," slyly said Rita, with a sweet glance at Mamma, who still stood by.

"And now you're out-Charlotting Greenwood."

"I have hopes. That's what I want to do—musical comedy. But I lo love it here! So stimulating, Chicago!"

We almost inquired if she had seen our southerly yards, but recalled in time that Miss Owin wasn't a visiting English author, which was lucky, as she was saying, "and I've waited for a week for some one to mention the stock yards and haven't had even a nibble—thank heaven!"

Completely Clothed

"Y—you're not," solicitously, "ah—chilly?"

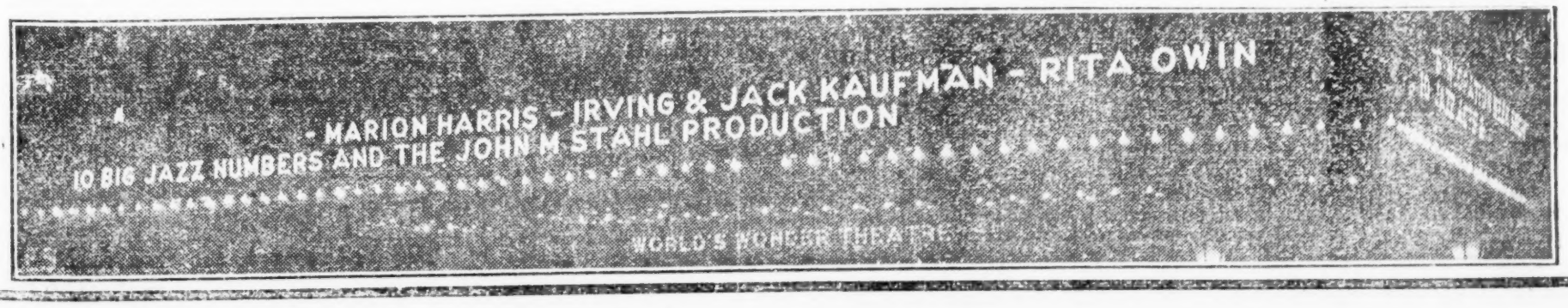
"No, I powder all over." There was a mixed scent of powder and grease paint in the little dressing room. "Wasn't it nice of 'em to build me a dressing room—and to hang a sheet?" Rita smiled.

It was a luscious smile, and went a long way, as it has to do to cover the diamond-stirrup costume with a girdle of fringe she uses, hardly wears, in the Chicago's syncopated show.

"How do you think up all the clownish actions you use in your dances, Miss Owin?" we inquired, thinking it well to inject at least a hint of something formal in this interview.

"Don't know. Impulse, I guess. I just get out there and dance and act as the spirit moves me. And while it was too bad about my legs, the public seems to like 'em, doesn't it, Mamma?"

"Extremely," beamed Mamma. She was proud of them, too.



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LONDON PARIS

BUFFALO

By SIDNEY BURTON

MAJESTIC—"Abie's Irish Rose." Eighth week with guesses on length of the run. Looks good till after Easter.

SHUBERT-TECK—Lauder 24-25. Sothern and Marlowe balance of week. "Sitting Pretty" next.

HIPP—"Society Scandal" (film).

LOEW'S—"Happiness."

LAFAYETTE—"Governor's Lady."

GAYETY (Columbia) — "Silk Stocking Revue."

GARDEN (Mutual) — "Mischief Makers."

ACADEMY—Burlesque and pictures.

PLAYHOUSE — "R. U. R.," by Buffalo Players.

Last week brought good grosses to local legit houses. "Able" in its eighth week at the Majestic did about $14,000, with the extra St. Patrick's matinee nearly capacity. "The Lady in Ermine" at the Teck got off to a poor start but caught up at the end of the week for satisfactory returns.

Burlesque, showing strong at the beginning of the season, has been running on the rocks for the past few weeks. Local burlesque men confess themselves at sea to account for the drop. Also a noticeable decrease in the volume of advertising being done by the burlesque houses during the last month.

A metropolitan song plugger who works with a special film lay-out was recently given a screening by the manager of one of the large downtown picture houses. Asked why it was that he was seeking a showing in that particular theatre, whereas he had been appearing repeatedly at another downtown house, the plugger replied, "Trying to save $50. Every time we show there it costs us half a hundred for a hand-out to the organist—and no hand-out, no show."

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NEW ORLEANS

By O. M. SAMUEL

Tulane—"So This Is London."
St. Charles—Saenger Players in "Madame X."
Strand—"Thy Name Is Woman."
Liberty—"Don't Call It Love."

The San Carlos Opera Company bettered $32,000 in its fortnight at the Tulane.

For the engagement of Benny Leonard at the Orpheum next week the house is billing the town like a circus.

Cool weather prevailing in the southern territory has helped the playhouses at the box office.

Earl Steward, manager of the Orpheum, will spend the summer in Chicago. The Palace is hopeful of remaining open until July 1. The stock company at the St. Charles plans to play right through the summer.

Variety-Clipper Bureau
WASHINGTON
Evans Bldg., New York Ave.

By HARDIE MEAKIN

Washington cannot by any means be termed a dull town during this Lenten period. Excitement caused by the unusual has been running wild; for instance, Wood's stock company "blew up" at the President and Joseph Schildkraut, star of "The Highwayman," at the Belasco," scolded those there for not turning out in greater numbers. Henry Miller, evidently acting upon the "temper" of the town, which has gone into the "investigating business," was making inquiries as to what caused the poor business. All in all, Washington was kept interested throughout the past week.

This is another week, though; so for the new we have "The River's End," holding forth at the Belasco; Mitzi in "The Magic Ring" at the National and "Irene" at Poli's. The latter got away with a Sunday opening, with the dramatic offering holding over until Monday to get started.

The new Cosmopolitan is now just "peeping" above the ground, with the imposing tower of the builders standing high in the air. After many weeks, when, with nothing but the massive hole dug for the foundation, active building operations have again started on this new Brylawski theatre, which is to take the place of their present theatre on Pennsylvania avenue.

Washington has two "Steves" that are treasurers. At Poli's it is Steve Coster; at the National it is Steve Cochran. Early in the season Steve of the National made it a point to make daily trips to Poli's during the four weeks "The Covered Wagon" was shown at that house to inform the Steve at that house that he was the treasurer of a picture house. Now Steve of Poli's drops in daily to remind Steve of the National that he is not only about to become a treasurer of a picture house, but a second-run one at that. "The Covered Wagon" comes into the National on the 7th.

Following up what has proved to be money-getters, both Crandall and Moore are heavily featuring orchestras for the current week. Moore has at the Rialto the California Ramblers, while Crandall has at the Metropolitan the Garber-Davis combination. Moore gets four appearances out of the Ramblers, while Crandall is satisfied with three at his house for the Garber-Davis outfit.

Crandall is going in for added features at his neighborhood house, the Ambassador, formerly the ill-fated Knickerbocker.

Another member of the Crandall staff went on the sick list last week, when George G. Larkin of the auditing department of this chain of houses suffered a complete nervous breakdown.

Bell's Ram's Head Players finish their little theatre season here on Saturday. Next season will see them in the especially constructed theatre at the Wardman Park Inn.

"Polikushka," a screen drama by Leo Tolstoy as played before the camera by the Moscow Art Theatre Co., opens at the Garrick on the 30th.

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INDIANAPOLIS

By VOLNEY H. FOWLER

MURAT—Duse Saturday night.
ENGLISH'S — Dark, first half; "Little Nellie Kelly," last half.
BROADWAY—"Heads Up."
CAPITOL.—Mollie Williams Revue.
LINCOLN SQUARE — Lincoln Square Players.

A new public auction sale of the equity of the Consolidated Realty and Theatres Corporation in the Consolidated Bldg., in which B. F. Keith's theatre is located, was ordered for April 7 by Judge Mahlon E. Bash in whose court receivership of the realty company pends. Keith's theatre is in no way involved in the litigation.

At a previous sale $46,000 was offered for the equity but the court held this entirely incompatible with the value of the property.

Nathan Tamlar has sold the Prospect theatre, neighborhood movie house, 2119 Prospect street, to Lela Birchfield. Consideration was not made public.

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KANSAS CITY

By WILL R. HUGHES

SHUBERT—Lenore Ulrich in "Kiki."
GAYETY—"All Aboard."
ORPHEUM—Vaude.
PANTAGES—Vaude.
GLOBE—Vaude.
MAINSTREET — Pictures and vaude.
NEWMAN—"A Society Scandal."
ROYAL — "Scaramouche," film, second week.
LIBERTY—"The Law Forbids," film.

Although there were not many complete sell-outs for "Bombo" at the Shubert last week, Jolson drew exceedingly well for his second appearance, grossing about $30,000. There probably has never been a star or attraction visiting this city that received so much extra and free publicity. Tie-ups with broadcasting stations and phonographic record shops turned the trick. Hundreds of dollars' worth of space was paid for by the shops. The broadcasting was done two nights by different members of the company.

"The Cat and the Canary" tried a comeback at the Shubert-Missouri, but failed to make the grade. The attraction was at the Shubert early in the season, but even the reduced prices for the Missouri failed to attract.

Lole Bridge has been out of the cast at the Garden for several weeks on account of sickness, but will be back this week.

Tex McLeod was on the bill at the Orpheum last week, although not programmed. He was booked in to take the place of McLaughlin and Evans.

Walter Wheatley has been engaged to sing the leading tenor roles with the Kansas City Grand Opera Co. this spring. A feature of the week of opera this year will be the Kelley Ballet, which will furnish the second half of one of the bills.

OAKLAND, CAL.

By WOOD SOANES

The bright spot in Oakland theatricals this week was provided by a group of amateurs, the Irving Pichel Players, who presented Ferenc Molnar's "Liliom" under adverse conditions—namely, stage limitations and inefficient lighting—and gave a corking performance. The production was made particularly notable by Pichel's stage direction and Violette Wilson's exceptional interpretation of Julie, adjudged by critics and theatre managers invited to the production as the finest thing done in this vicinity in many a day.

Frank Darien, late with the Crane Wilbur "Monster" company, returned to the Fulton (stock) this week to play Abe Potash to Norman Field's Perlmutter in the first local presentation of "Partners Again."

May Robson followed the sensational "Lightnin'" week at the Lurie to fair returns.

The Lurie is dark next week with the exception of Wednesday and Sunday nights, when the United Yiddish Players will give two performances.

William R. McStay, manager of the Lurie since its opening in October, has been replaced by Eddie Brehany, son of Jack Brehany, general manager for the Lurie interests. Brehany takes charge on March 30, and McStay, who was scheduled for a place with one of "The Ten Commandments" companies, announced that he would be placed as general press agent for the Lurie interests. William Kohler, McStay's assistant manager, has also been removed.

Charles Rann Kennedy, Edith Wynne Mathison and Co. played "The Chastening" at the Playhouse in Berkeley last night under the auspices of the Pichel Players.

The Charles Royal Players, from Vancouver, have started their season at the Century with "Honeymoon House" and "The Fortune Hunter" for the coming week. The theatre management is not yet decided as to the future policy. The Century patrons have taken most enthusiastically to slap-stick comedy. Royal wants to do popular-priced stock. At present that is the scheme, with the Century chorus still on deck with musical interruptions. Winnie Baldwin, star of the former company, is playing bits with the Royal outfit. It appears that she has a 20-week contract without a closing clause.

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1559 Broadway NEW YORK

PHILADELPHIA

By ARTHUR B. WATERS

March 26.

Fred Weiler, resident manager of the Fox theatre since its opening in November, has resigned, succeeded by W. Scabblow, house manager on the Keith circuit for many years.

The Regis, formerly controlled by interests headed by William J. Vernon and William Adams, has been bought by Morris Brenner and Charles Stiefel.

The Stanley Employes' Beneficial Association's recent show at the Stanley theatre realized between $4,000 and $5,000.

SYRACUSE, N. Y.

By CHESTER B. BAHN

WIETING—27, Sir Harry Lauder; 28-29, "Greenwich Village Follies."
STRAND—"White Sister."
ROBINS-ECKEL—"A Society Scandal."
EMPIRE—"Daddies."
CRESCENT—"West of Water Tower."
REGENT—"Richard the Lion-Hearted."
RIVOLI—"Hell's Hole."

The crying need for some central agency which will prevent suicidal opposition is demonstrated by next Monday's schedule here. The Wieting will have the Denishawn Dancers while at Crouse College the Cleveland Symphony will hold forth. Both are class attractions, drawing from the same clientele.

More bad blood between the first and second run house exhibitors here. The Eckel this week is playing Gloria Swanson in "A Society Scandal." Last week's Crescent advertisements also promised Gloria Swanson in "The Humming Bird" as the attraction for "next Saturday." The Robbins-Eckel folks did not take kindly to this.

The Savoy, remodeled and redecorated, opened Tuesday as a second run house, operated in conjunction with the Harrison-Fitzer Empire.

The Music Hall theatre, Norwood, has been closed by orders of the Department of Labor. Arthur Pearson has been operating the theatre as a picture medium. The closing order resulted from the lack of proper fire escapes and exits.

Jane Cowl's journey up-state in "Romeo and Juliet," which played the Wieting here Saturday to capacity, has forced a change in the Sothern and Marlowe repertory in some cities. "Romeo and Juliet" has been stricken from the Sothern and Marlowe list, and the latter Shakespearean disciples will favor "The Merchant of Venice" and "The Taming of the Shrew" instead.

Alderman Henry Beatty of Geneva climbed into the hero class the other night when he saved Josephine Claffin of "Sally, Irene and Mary" from serious if not fatal injury in the Smith opera house, Geneva. Beatty was backstage when a heavy x-ray light crashed to the stage. His presence of mind saved Miss Claffin, who was directly under the lamp, the alderman hurling her to one side just in time.

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—"CHICAGO EXAMINER."

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FRESNO BEE, CALIFORNIA

Friday, February 29, 1924

EXCELLENT BILL AT ORPHEUM THIS WEEK

Best Jazz Orchestra of Season Headlines

By WILLIAM FOSTER ELLIOT

Headlined by the best jazz orchestra which has been to Fresno this season and containing at least two other acts of more than average merit, this week's Orpheum bill is decidedly worth the money.

Raymond Fagan's Orchestra is billed as "Symphonic." It isn't really, of course, and yet the word is not badly misapplied at that.

Jazz as it developed under the skillful hands of his players comes perilously near to being a genuinely expressive form of music.

Indeed one could not but speculate last evening on the future possibilities of this

ACTUALLY NEW MUSIC

Here, it seems, America is beginning to create a native art, and, whether one likes it or not, the virtuosity it demands of its performers is entitled to respect.

FRESNO MORNING REPUBLICAN

California, February 29, 1924

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By B. H.

Something Entirely New

was presented by Raymond Fagan and his Symphonic Dance Orchestra in their interpretation of

THE JAZZ SPIRIT

And then we go back to a write-up in Variety Sept. 27, 1923: "The keynote of its success will be, it's different."

And in the Billboard, Dec. 1, 1923: 'This orchestra ranks with the foremost of America's long list of vaudeville jazz orchestras."

Need we add to this story?

THIS WEEK, ORPHEUM THEATRE, SIOUX CITY, IOWA

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Murphy Frank
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Novak Charles

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O'Brien Thomas
O'Reilly Florence
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Redmond Robert
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Drew May
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Eretto John
Earl & Williams
Earle Burt
Edwards R
Ellis & Begley
Emuigel Josephine
Elliott Johnny

Fox Maude
Freeman Jesse
Fenster Morris D
Francis Vic
Friberg John

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Gildwitz & Meyers
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Grayson Frances
Gish Leo
Gardner Grant
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Skelly James
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Skill Jack P

Turpin Louis

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COPYWRIGHT UNION

(Continued from Page 1)

In the present measure not only is the entrance to the International body proposed, but sweeping changes are made in the present copyright law. In this bill, the present feature relating to the 28-year period is stricken out, it reads, "The term for which copyrights secured by this act shall endure is the life of the author and a period of 50 years after his death, except where the author be a corporation, and in the latter case, 50 years from the date of production of said work."

The bill also provides that should an author die the copyright held in his name shall become a part of his estate and the privilege enjoyed by him shall pass on to his heirs.

Questions of infringement are covered in detail, and to the now existing classes of material which are admissible under the copyright law the Dallinger bill adds "works of architecture, models and designs for architectural works" and "choreographic works and pantomimes the acting form of which is fixed in writing or otherwise."

As regards this latter classification it would appear that musical comedy and vaudeville people, especially dance directors, will be given an opportunity to copyright the actual steps, routines, and ballet formations, provided they are submitted to the copyright office in such form as will make them unmistakably clear and capable of being indefinitely preserved.

Under section 26 of the Dallinger bill the question of infringement is introduced and under section 27 the bill proposes to stipulate the various uses to which copyright material can be put, uses which shall not constitute an infringement. One in particular, the fifth, reads as follows:

"The reading or recitation in public by any person of reasonable extract of any published work."

This will require a very careful interpretation, state authorities here, for the construction is so broad that public performance, wherein public performance is prohibited can be accomplished without violation or infringement. Just how the American composer and playwright will be hit by this particular provision remains to be seen.

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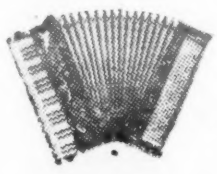

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BURLESQUE ROUTES

COLUMBIA CIRCUIT
(March 31-April 7)

ALL ABOARD—Mar. 31, open; Apr. 7, Gaiety, Omaha.

ALL IN FUN—Mar. 31, Gayety, Montreal; Apr. 7-9, Van Curler, Schenectady; 10-12, Harmanus Bleeker Hall, Albany.

BATHING BEAUTIES—Mar. 31, Empire, Brooklyn; Apr. 7, Orpheum, Paterson.

BON TONS—Mar. 31, Hurtig and Seamon's, New York; Apr. 7, Empire, Brooklyn.

BOSTONIANS—Mar. 31, Hyperion, New Haven; Apr. 7-9, Poli's Waterbury; 10-12, Lyric, Bridgeport.

BREEZY TIMES—Mar. 31, Empire, Newark; Apr. 7, Hurtig and Seamon's, New York.

BREVITIES OF 1924—Mar. 31, Palace, Baltimore; Apr. 7, Gayety, Washington.

BUBBLE BUBBLE—Mar. 31, Miner's Bronx, New York; Apr. 7, Yorkville, New York.

CHUCKLES OF 1924—Mar. 31, Gayety, Buffalo; Apr. 7, Gayety, Rochester.

JIMMY COOPER—Mar. 31, Gayety, Pittsburgh; Apr. 7-8, Court, Wheeling; 9, Steubenville; 10-12, Grand O. H., Canton.

DANCING AROUND—Mar. 31, Gayety, Washington; Apr. 7, Gayety, Pittsburgh.

FOLLIES OF DAY—Mar. 31, Columbia, Cleveland; Apr. 7, Empire, Toledo.

GIGGLES—Mar. 31, Columbia, New York; Apr. 7, Casino, Brooklyn.

HAPPY DAYS—Mar. 31, Gayety, Detroit; Apr. 7-9, Grand O. H., London; 10-12, Grand O. H., Hamilton.

HAPPY GO LUCKY—Mar. 31, Gayety, Omaha; Apr. 7, Olympic, Chicago.

HIPPETY HOP—Mar. 31, Yorkville, New York; Apr. 7, Empire, Providence.

HOLLYWOOD FOLLIES—Mar. 31, Star and Garter, Chicago; Apr. 7, Gayety, Detroit.

JIG TIMES—Mar. 31, Auburn; Apr. 1, Elmira; 2, Binghampton; 3-5, Colonial, Utica; 7, Gayety, Montreal.

LET'S GO—Mar. 31, open; Apr. 7, Casino, Philadelphia.

DAVE MARION—Mar. 31, New Gayety, Dayton; Apr. 7, Olympic, Cincinnati.

MONKEY SHINES—Mar. 31-Apr. 2, Van Curler, Schenectady; 3-5, Harmanus Bleeker Hall, Albany; 7, Gayety, Boston.

NIFTIES OF 1924—Mar. 31, Empire, Toronto; Apr. 7, Gayety, Buffalo.

QUEENS OF PARIS—Mar. 31-Apr. 2, Poli's, Waterbury; 3-5, Lyric, Bridgeport; 7, Miner's Bronx, New York.

RADIO GIRLS—Mar. 31, Gayety, Kansas City; Apr. 7, open.

RECORD BREAKERS—Mar. 31, Gayety, Boston; Apr. 7, Hyperion, New Haven.

RUNNIN' WILD—Mar. 31, Casino, Philadelphia; Apr. 7, Palace, Baltimore.

SILK STOCKING REVUE—Mar. 31, Gayety, Rochester; Apr. 7, Auburn; 8, Elmira; 9, Binghamton; 10-12, Colonial, Utica.

STEP ON IT—Mar. 31, Olympic, Chicago; Apr. 7, Star and Garter, Chicago.

TALK OF THE TOWN—Mar. 31-Apr. 2, Grand O. H., London; 3-5, Grand O. H., Hamilton; 7, Empire, Toronto.

TEMPTATIONS OF 1924—Mar. 31, Olympic, Cincinnati; Apr. 7, Capitol, Indianapolis.

TOWN SCANDALS—Mar. 31, Capitol, Indianapolis; Apr. 7, Gayety, St. Louis.

VANITIES—Mar. 31-Apr. 1, Court Wheeling; 2, Steubenville; 3-5, Grand O. H., Canton; 7, Columbia, Cleveland.

WATSON, BILLY—Mar. 31, Casino, Boston; Apr. 7, Columbia, New York.

WATSON, SLIDING BILLY—Mar. 31, Empire, Toledo; Apr. 7, New Gayety, Dayton.

WORLD OF GIRLS—Mar. 31, Casino, Brooklyn; Apr. 7, open.

WILLIAMS, MOLLIE — Mar. 31, Gayety, St. Louis; Apr. 7, Gayety, Kansas City.

WINE, WOMAN AND SONG—Mar. 31, Empire, Providence; Apr. 7, Casino, Boston.

YOUTHFUL FOLLIES—Mar. 31, Orpheum, Paterson; Apr. 7, Empire, Newark.

MUTUAL CIRCUIT

BAND BOX REVUE—Mar. 31, Corinthian, Rochester; Apr. 7, Majestic, Scranton.

BASHFUL BABIES—Mar. 31, Empire, Cleveland; Apr. 7, Garden, Buffalo.

BEAUTY PARADERS—Mar. 31, Nesbit, Wilkes-Barre; Apr. 7, Empire, Hoboken.

BIG SENSATION—Mar. 31, Empress, Cincinnati; Apr. 7, Empire, Cleveland.

FADS AND FOLLIES—Mar. 31, Majestic, Scranton; Apr. 7, Nesbit, Wilkes-Barre.

FROLICS OF 1924—Mar. 31, Garrick, St. Louis; Apr. 7, Broadway, Indianapolis.

GIRLS FROM THE FOLLIES—Mar. 31, Empress, Milwaukee; Apr. 7, open.

GROWN-UP BABIES — Mar. 31, Olympic, New York; Apr. 7, Star, Brooklyn.

GUS FAY REVUE—Mar. 31, Allentown; Apr. 1, Bethlehem; 2, Williamsport; 3, open; 4-5, Reading; 7, Folly, Baltimore.

HEADS UP — Mar. 31, Gayety, Louisville; Apr. 7, Empress, Cincinnati.

HELLO JAKE GIRLS—Mar. 31, Lyric, Newark; Apr. 7, Bijou, Philadelphia.

HIGH FLIERS—Mar. 31, York; Apr. 1, Cumberland; 2, Altoona; 3, open; 4, Uniontown; 5, New Castle; 7, open.

JOY BELLES—Mar. 31, Bijou, Philadelphia; Apr. 7, Allentown; 8, Bethlehem; 9, Williamsport; 10, open; 11-12, Reading.

KANDY KIDS—Mar. 31, open; Apr. 7, Garrick, St. Louis.

LAFFIN THRU—Mar. 31, Garden, Buffalo; Apr. 7, Corinthian, Rochester.

MEET THE GIRLS—Mar. 31, Folly, Baltimore; Apr. 7, York; 8, Cumberland; 9, Altoona; 10, open; 11, Uniontown; 12, New Castle.

MIDNIGHT MAIDENS—Mar. 31, Star, Brooklyn; Apr. 7, Lyric, Newark.

MISS NEW YORK, JUNIOR—Mar. 31, Howard, Boston; Apr. 7, Olympic, New York.

MOULIN ROUGE—Mar. 31, Gayety, Brooklyn; Apr. 7, Howard, Boston.

PACE MAKERS—Mar. 31, Broadway, Indianapolis; Apr. 7, Gayety, Louisville.

SPEED GIRLS—Mar. 31, open; Apr. 7, Empress, Milwaukee.

STRUTTIN' AROUND—Mar. 31, Empire, Hoboken; Apr. 7, Gayety, Brooklyn.

JAPANESE INSPECTING

(Continued from page 1)

prices that would be equivalent in this country from 10 to 50 cents. The light opera troupes average between $8,000 and $10,000 on the week at a higher price scale.

In the matter of scenery, the Japanese are far behind, according to the visitor. All scenery used in Japanese theatres, he says, is nailed together instead of being lashed. This is responsible for much noise and a great deal of delay between acts. The lash system is unknown in Japan, he says.

The Japanese feel the need of more modern methods, Urushibara further declared and plan to revolutionize the theatres in equipment and management.

From San Francisco Urushibara and his party will journey across the continent to New York by easy stages.

Out of the 125,000 pleasure seekers at Coney Island, Sunday, only one, John Brown, achieved distinction. Brown sported the first straw hat of the season—and came home with it.

Sing Sing is cancelling all its long leases owing to the housing problems. All inmates living under long-term contracts will be sent to other domiciles. There is a general protest being made by those who have been sheltered under Warden Lawe's roof.

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By NELLIE REVELL

With a Preface by IRVIN COBB

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Here is the thrilling and true story of Nellie Revell. She lay helpless in her bed and wrote it. It was literally written "right off the chest."

It is a book of tenderness and laughter, with a drawing on the frontispiece of Nellie by James Montgomery Flagg, while among the contributing illustrators are Rube Goldberg, Grace D. Drayton, J. W. McGurk, W. E. Hill, Clare Briggs, Tony Sarg, Herschfield, T. A. (Tad) Dorgan, Thornton Fisher, Will B. Johnstone, Martin Branner and Ed Hughes.

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RETURNING TO VAUDEVILLE
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"One of the keenest sketches seen at the State Theatre in many weeks."
"Finely constructed playlet."
"Splendid, novel playlet."

PROLOGS

(Continued from page 18)

young girl dancers of Portland appear.

In Lewiston, Me., at the Empire, Paramount house, a display of spring fashions was introduced as a prolog for the feature picture, "Potash and Perlmutter."

In Providence, R. I., more elaborate prologs are presented at the Victory and Modern and Emery's Majestic. Here there usually are a couple of soloists or a soloist or dancer, sometimes as many as three persons appearing in one of the prologs.

In Hartford, Conn., Jack Sanson, manager of the new Park is using an added attraction along the lines of a musical or singing act.

"Ulcerated" Song Plugger

The "ulcerated" song plugger also is again to the fore in a great many of the New England picture theatres, but Mr. Manager is taking a long chance when he gets a slide singer. The music company sends beautifully painted slides on which are the words of the song, but when it comes to sending the singer to accompany them their taste apparently fails. Salesmanship behind the counter of a five and ten cent store music department undoubtedly is the prime requisite of the "ulcerated" song vocalist. Some of the songs also are of a very cheap variety and have no place on the bill of an exhibitor who presents a good feature picture and has a surrounding bill of merit.

The illustrated song is coming back strong, but it won't last very long, according to those managers who have been wise enough to drop them, unless the song publishing houses send singers who will win the applause and not the disgust of the audience, the latter causing a serious reaction on the houses themselves.

Some managers approachced on the question recently summed up the whole situation in these words: "If we let a punk singer take up time before our audiences, one who proves a bore rather than an entertainer, what can we expect other than condemnation of the show in general? And furthermore we're bound to be criticized for spending our money on such a vocalist because how is the audience to know but that we actually are doling out cash for such an attraction."

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WOOD NOT THROUGH

(Continued from page 11)

day carried the following story of the Wood stock closing in Washington:

Washington, March 22.

When Leonard Wood, Jr., engaged Florence Reed to play "The Lullaby" as the guest star of young Wood's President Stock Company, Wood, Jr., said the engagement would either rank him "as a showman or a boob."

The general's son remains in the novice class as his President stock "went bust" last night, with no performance given.

Tribulations accumulated just before the performance. "The Daily News" plastered an attachment for an alleged unpaid advertising bill, to find $80 in the box office and 600 people in the theatre.

Wood was reported in New York on a quest known as "digging c in," and in his absence, C. J. Harris was in charge of the theatre.

After the attachment the stage crew demanded their night's pay in advance and right on top of that Peggy Coudray, the leading lady, reported ill with grippe, but Miss Coudray, to evidence her attitude and including an instance of her gameness, said that doctors or no doctors, she would appear if Mr. Harris wanted her to.

Under the circumstances, Harris concluded, Miss Coudray's illness was quite opportune and merciful, so he blamed the closing on her illness, dismissing the unresentful audience, mostly "paper," and closed the house.

At the theatre tonight (it did not reopen) the members of the company said Equity is holding a bond guaranteeing them.

Still another reason for the enforced closure is attributed to the salary young Wood staked his rep upon, to Miss Reed, who is said to have received $1,000 for her first week here and $500 for the second.

It had grown to be the practice at the President to pay the stage crew nightly in advance.

As son of the illustrious General Leonard Wood, Governor-General of the Philippines, young Leonard has received extraordinary publicity in his theatrical operations, starting with the stock company he first ventured into theatricals with at White Plains, N. Y.

Since here young Wood has been or kept himself continuously before the public in newspaper stories of one description or another, some sensational through an official, tint during the investigations.

Lonard, Jr., personally bears an excellent reputation and he appears to have shown manly essentials but has been limited in two most important channels—experience and capital.

The President is not well located for a stock. It is a converted burlesque house below the main artery on Pennsylvania avenue. Its really and only outstanding success since burlesque left it was the run of "Abie's Irish Rose" in the house. Other stocks tried the same theatre before Mr. Wood got into it, but not without much better eventual results.

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"EVENING JOURNAL"

"The Jan Garber Orchestra, a band of enthusiastic collegians, is conducted and plays with a gymnastic fervor, boyish delight and complete musicianship that combine to make a breathless performance. No football cheer leader ever displayed more originality, zeal and acrobatic efficiency in stimulating enthusiasm than does the young conductor of this orchestra. He is a whole show in himself and his orchestra lives up to his leadership."

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"Opening intermission, came Jan Garber and his Orchestra as the smashing, rollicking hit of the bill. Jan Garber is the last word in modern music. It is something new in a combination of fine music and comedy. These boys can do everything from playing hot, jazzy music to enacting character comedy bits, and do it all great. Jan Garber is to be ranked with the other two big-name leaders of famous orchestras, and it would be well for them to now look to their laurels."

"MORNING TELEGRAPH"

"The surprise of the program was the Jan Garber Orchestra. There have been and are many jazz bands, but this aggregation seems to be the final word. Genuine syncopators who sing and specialize in expert clowning with Mr. Garber as conductor, the personification of life and pep. Just to watch this chap direct his men—ten in all—somewhat after the manner of a college coach on the football field, and some of his acrobatic motions as he does it, is worth the price of admission alone. It is a cinch bet that the aggregation remains at the Hippodrome for an indefinite period."

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MORE THAN A BAND

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BOSTON CLEANUP

(Continued from Page 1)

mayor today called every house manager in town and told them he was thinking of discarding the idea of continual censorship and invoking the power to padlock any house where violations of his rules occurred.

In his talk to the managers he told them that the exclamations, "My God," "Hell," "Damn" or "O God," were out and that they were not to be heard on a Boston stage, no matter how intense the provocation.

"If the stage wants to be true to life, let it go deeper into life than these profanities," the mayor said.

"No longer shall the theatregoing public be compelled to gaze upon shapely damsels wearing little clothing. Things have come to a pretty pass when it becomes necessary to have a censor attend each performance nightly, when supervision of the opening night should be sufficient," he said, continuing:

"Yet, according to complaints reaching us, when Censor Casey has required the modification of some line on the openning night, the lines have been changed so as to be, in most cases, much worse than the line cut out.

"I realize that you folk have large theatrical interests in Boston and also that the city derives a benefit from your status as big taxpayers, but a theatre, in my opinion, does have three per cent. more drawing power by having nude women on its stage.

"Boston has discriminating audiences who expect something better than licentiousness, and these people are entitled to see a decent entertainment when they go to the theatre.

"You managers have been able to get along with municipal authorities for several years without having a show stopped, but complaints have been multiplying the past few weeks. I take it that there is no reason, however, why we cannot easily come to an understanding on the matter."

Mayor Curley concluded with a recital of the facts involving the Ted Lewis show ("Frolics") at the beginning of the season. Lewis was angry at being forced to cut some lines in Boston, and when his show opened in Philadelphia the censors there banned it entirely after the first performance, said the mayor.

When the Ted Lewis show closed in Philadelphia, after severe censure there, it was alleged by the show and theatre managements changes made in the performance after it had left Boston led to the strictures in Philly against it.

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CONGRESSMAN BLOOM

(Continued from page 1)

such as were exercised in the Elections Committee that recommended against Bloom retaining his seat, will be held in the general vote upon the floor. While Bloom is a Democrat and the Republicans want his seat for party purposes, there is no unanimity of opinion here just now that the Republican members will solidly vote against the New Yorker if he convinces them of his election.

In the minority report from the Elections Committee upholding Bloom's victory at the polls, some references were made to the "evidence" heard and accepted by the committee that later voted to dethrone him.

DOES OWNER OWN

(Continued from page 1)

mitted to issue passes, although there is no question that Housman has authority to do so from the Woods home office.

Once again, "Innocent Eyes" at the Apollo, is a Shubert production, while Woods owns the house. Can Housman issue passes to people who can benefit the house and show? The answer is he cannot. Nobody can except J. J. Garrity, factotum for the Shubert interests here.

Not that it has anything to do with the situation mentioned, but White's "Scandals" at the Colonial probably will finish this week in whirlwind fashion, after a lull, with $2,000 gross more than the Mistinguett show across Randolph street.

According to a report made by the Committee of Fourteen, Sunday, New York is the cleanest city in the world, so far as open vice is concerned, but secret vice has been gaining ground for the last two years.

Fay Bainter will return to the musical stage in the Shubert's "My Dream Girl." Miss Bainter, several years ago, appeared in a musical comedy entitled "The Kiss Burglar."

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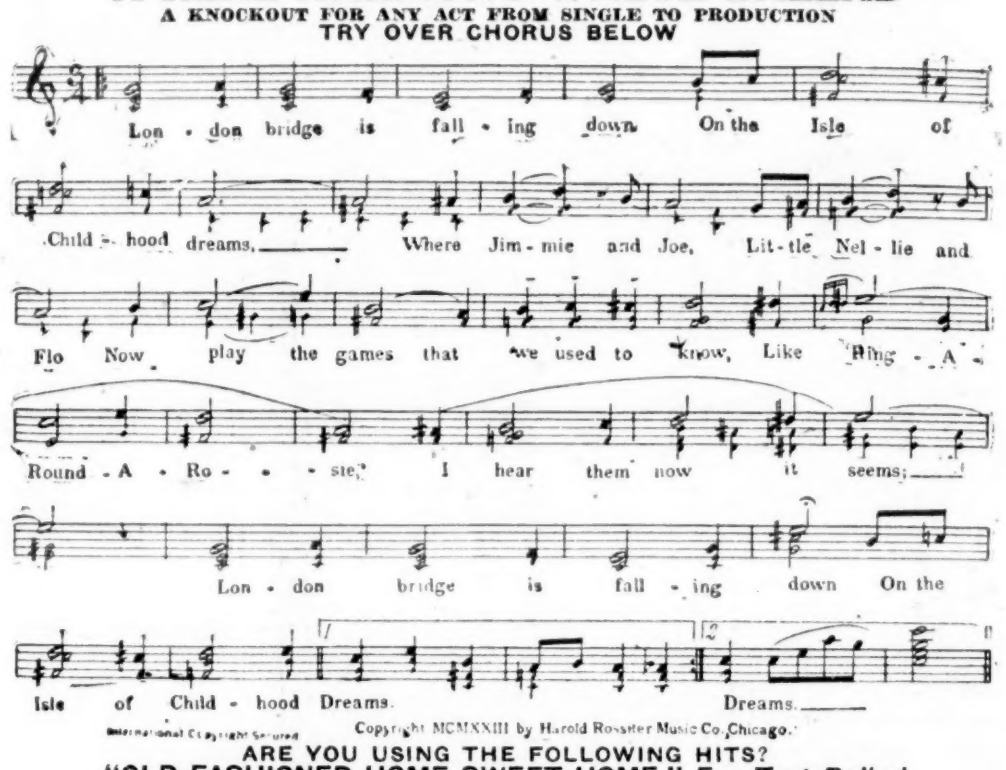

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FILM REVIEWS

(Continued from page 27)

dancehall singer. Noah Beery, the only other familiar player, has practically nothing to do.

The producers evidently did not have to dig very deeply to meet the outlay. The dance hall scenes, employing a considerable number of extras, were the only ones that could have cost. Views of the dope dive, which might have held a kick, are held down to lily white mildness, either through fear of the censor or lack of enough box office spirit to put them across.

If the picture held one big smashing fight scene or thrill, one might excuse all the tedious moments leading up to it. But it peters out as it starts.

Finally the unpardonable sin is that the photography, instead of having a few shots of snow covered splendor such as almost every Northern picture boasts, is as drab and undistinguished as the picture otherwise.

SHADOW OF DESERT

Fox production from the story by E. M. Hull. Directed by George Archainbaud and photographed by Jules Cronjager. At the New York, March 20, one day. Runs 67 minutes.

Barry Craven	Frank Mayo
Gillian Locke	Mildred Harris
Said	Norman Kerry
Kunwar	Bertram Grassby
Lolaire	Evelyn Brent
Aunt Caroline	Edythe Chapman
John Locke	Josef Swickard
Peters	Lorimer Johnston

About three years ago a book by an unknown author appeared and proceeded to make flapper history in record style. It sold over a million copies, nearly as many in song adaptation and finally in picture form firmly established Rodolph Valentino, started a craze for things Arabian and coined a word for all particularly amorous and lady-killing young men, "sheik."

In "Shadow of the Desert" Miss Hull has tried again not at all disastrously but with a success that comparatively stands pigmy.

The chief appeal to this second attempt is that it is just about as trashy as "The Sheik" and should consequently prove equally entertaining to the millions who eat that kind of stuff raw.

Three years ago that might have held good, but since there have been so many imitations, the novelty has worn off and it will only be received as another of its kind although a rather interesting one.

Fox went after the film seriously and provided a big-time cast, direction, atmosphere and expense limitations for it. George Archainbaud has directed with one eye on artistic detail, but the other, probably his right, even more firmly focused on the box office. As a result there is an abundance of sizzling, sexy stuff that will cause laughs from those who see the hokum in it and talk and gasps from others.

Nothing very risque is flashed, but a few honeymoon tidbits and "pash" embraces that should give the followers of Miss Hull their biggest thrill since reading that one memorable consummation chapter in "The Sheik."

The sheik here is really secondary to two other characters in the story, the girl and a decadent British Earl who has married a native woman and found that to be only the beginning of his trouble.

Not Arabia but India is the locale this time, with some interesting and probably interpolated shots of the native water festivals adding local color.

Norman Kerry is the Oxford-bred sheik who only gets real sheikish upon one occasion when alone with the girl in the desert. Kerry makes a handsome oriental, but his admirers are sure to prefer him in such roles as the Austrian officer in "The Merry Go Round."

Mildred Harris again demonstrates she is at least learning to act as the heroine and Frank Mayo struggles manfully with the difficult role of the unfortunate hero

The honors go to Evelyn Brent, the young woman of exotic dark beauty recently regarded as a comer but halted in her arrival by an unfortunate mixup as Doug Fairbank's leading woman. She plays the native wife and is seen for only about 20 minutes but makes a distinct impression during that time. The rest of the cast contains familiar names and lives up to its reputation.

At the first-run houses they'd label this one bunk, but if they play up the "sheik" thing properly elsewhere, the box office returns should justify its selection.

HOODMAN BLIND

Fox picture and John Ford production, adapted from stage play of H. A. Jones and Wilson Bartlett. Cast includes Marc McDermott, Frank Campeau, Gladys Hulette, David Butler and Edward Gribbon. Showing at Loew's, New York, March 19. Running time, 66 mins.

Just a picture along the "as ye sow" theme which may mean something to Gladys Hulette for her dual portrayal but otherwise has little to recommend it as above the average.

Located in the village of Freeport, some 25 years ago, the story takes off with a father of wanderlust tendencies walking out on his wife and child to jaunt westward, accompanied by another woman whom he deserts with another daughter to make his way to South Africa, where he finds wealth. Thence the major portion of the footage takes up the Freeport situation of the first child's married life to a man of the seas and the drifting into the village of the second daughter who has become a girl of the streets.

The double crossing of the father's male friend, by holding out the money he sends to his child is revealed in time along with the return from Africa and the family reunion other than the father's two loves who have died.

Miss Hulette is cast as each of the sisters, handling both capably although not called upon for undue effort. The photography, in the instance of double exposure "shots," is neatly done, but undertakes nothing of the exceptional. The girl lends a sweet appearance to the screen and gives indications of being equal to a more demanding vehicle.

Frank Campeau walked through his "heavy" role for an average performance, while McDermott consumes the least footage of any member of the cast. David Butler and Edward Gribbon, late in the picture, stage a beach fight that convinces, while a small schooner on the rocks in a storm and the resultant rescues supply the climax, during which some of the incidents seem more than necessarily stretched.

The titling names no director, but whoever supervised copped at least one bit from a Neilan picture of many months ago and was careless as to the night street lightings during the storm. Lightning flashes are not in the habit of making themselves known through beams of light projecting from but one side of a thoroughfare.

The film stood by itself at the New York as a program leader and should be capable of holding its own if not biting off more than it can chew as regards houses to be played.

Skig.

AFTER THE BALL

Adapted from the song of the same title with the screen story also authored by the composer, Charles K. Harris. Dallas Fitzgerald directed.

Cast includes Gaston Glass, Edna Murphy, Thomas Guise, Miriam Cooper, Hugh Thompson, Robert Fraser and Edward Gribbon. Showing at the Stanley, New York, March 19. Running time, 80 minutes.

Known as one of this country's greatest ballads, it marks the screen version of the song for which the writer authored and titled, according to a slide.

The songwriter included a chorus of the lyrics into one title. Top that, and after 35 or 40 years. It's about the same psychology that led the publishers into the radio thing.

The picture is one of those bewailing editions that ridicules the younger generation, includes prison angles and goes on unendingly. At least 30 minutes could come out.

The film projects in the same tempo that the song stipulated and is easily a tear-rending ballad of the screen.

Though the somewhat imposing personalities in the cast may be of aid in holding it up, Gaston Glass and Miriam Cooper are a combine anything but hard to look at, while their merit has long been established.

Another distinct figure is that of Thomas Guise, who is passive in a stern parental role. Others register adequately though the outstanding fault is the overly dramatic theme.

Director Fitzgerald looks to have done little with the manner in which the script is played other than to have religiously followed the scenario. Whoever was assigned to the cutting seems to have had a consistent prejudice against anything resembling scissors. Either way the result is nothing less than inexcusable in this respect.

How closely the picture follows the song must be left to those who can accurately recall the lyrics, but

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for the uninformed it illusions as both a loose and free translation. Beginning with a wayward son of a rich father whose philanderings are consistently "squared" by a loving sister, the ultimate command to vacate comes when the youth marries a girl of the stage.

Circumstantial evidence, later, throws the boy in prison and reports his death. An escape from the penitentiary is managed and the return to Los Angeles made via freight conveyances where reunion eventually takes place between his wife, child, sister and parent. It might be interesting to number the succession of sub titles that are inserted during the telling.

Woefully careless in detail, an instance of which is the picturizing of the 20th Century, comprised of four cars and a smaller type engine, but make the script unconvincing to the point where it is beyond the realm of the first-class auditoriums, and can only hope to entertain in the less imposing houses. *Skig.*

FLOODGATES

Lowell Films, Inc., Production, featuring John Lowell. Released in the state rights market. Directed by George Irving. Shown in projection room March 21, 1924. Running time 70 minutes.

Dave Trask.....John Lowell
His sister, Ruth Trask.Evangeline Russell
His wife, Alice.....Jane Thomas
His little daughter, Peggy.....Ivy Ward
Lemuel Bassett.....William Calhoun
His nephew, Tom Bassett
F. Serrano Keating
Leslie Morton, Bassett's secretary
William Cavanaugh
Jeff Sumner.....Frank Montgomery
His wife.....Mrs. Montgomery
"Sliver" Ohlman.....J. Nelson Bradt
His mother.....Anne Brady
Dr. Jan Vedor.....Homer Lind
A specialist.....Fred Tiden
"Lovely" Regan.....Arthur Ludwig
"Goofy" Ladue.....Hap Hadley

"Floodgates," from the story by L. Case Russell, produced by the Lowell Films, Inc., featuring John Lowell, proves itself to be a state rights production that is decidedly above the average. It is a melodrama pure and simple, with the scenes laid in a rural community. There is thrill and punch to the story, a couple of corking fights and the action at all times moves along at a fast pace. The big wallop of the picture is the blowing up of a dam, opening the floodgates of a pent-up lake that carries away everything before it, including the house of the heavy who has been trimming all the landholders.

John Lowell plays the role of the poor but honest foreman of the lumber mill whose power with the others living in the neighborhood is so great that the heavy uses him to bring about his desires in the matter of taking over their land holdings. Lowell believes that he is acting for the best but finally when the real object of the land grabbing is shown he starts after the heavy and forces him to disgorge.

There is a great kick to the scenes where the tons of water are rushing down on the house of the heavy at the time when the child of the hero is there after having just undergone an operation at the hands of one of the world's noted surgeons, being restored the use of her limbs after she had been crippled by an automobile accident in which the car was driven by the nephew of the heavy, the nephew atoning for his fast driving by getting hold of the doctor to perform the operation, although he had to kidnap him.

The cast is above the average seen in this type of picture. The juvenile love story is carried along nicely by Evangeline Russell and F. Serrano Keating. Jane Thomas plays a corking lead opposite the featured member of the cast.

It is a mighty good average feature for almost any one of the average houses to play. *Fred.*

THE NIGHT MESSAGE

Universal picture written and directed by P. P. Sheehan and photographed by Jackson Rose. Cast includes Howard Truesdale, Robert Gorman, Edgar Kennedy, Charles Cruze and Gladys Hulette. At the Stanley, New York, one day, March 22. Running time, 55 minutes.

One of U's usual feud definitions regularly turned out. The entire vehicle is cut and dried, with its main attractiveness within the 55 minutes it has been held.

P. P. Sheehan has turned out much repeated tale of the hill people, holding insufficient material to make it register either way. The production is of the type generally given to these scripts and fails to vary above the usual trend. The cast plays the story adequately, in which Edgar Kennedy supplies the outstanding dramatics.

The picture should have a better chance of being approved if included on a double feature program, for it is much too much of a lightweight to stand by itself except in those houses which pick 'em out of the hat. *Skig.*

EYES OF THE FOREST

Fox picture, starring Tox Mix. Story by Shannon Fife, with Lambert Hillyer directing and Daniel Clark at camera. Cast includes Buster Gardner, Ed Wallock, Tom Lingham, Sidney Jordan, Pauline Starke and J. P. Lockney. Showing at the Loew's New York Theatre, New York, as half of double feature program, one day, March 21. Running time, 62 minutes.

Will probably please the most addicted of the Mix fans, but isn't especially meritorious as regards the actual script.

An aeroplane bit in which a pick-up from a galloping horse is made and the following drop to the ground from the machine as it sails but a few feet from the ground are the highlights of the picture.

Otherwise it has Mix as a government flyer patroling the large forests in search of lumber pirates.

The meeting of the girl, wrongly accused of the murder of her stepfather, and the expose of the villainous gang, are incidents filmed along lines which have long been followed.

Mix, personally, takes to the uniform portrayal well enough, though a haircut might have made the character more convincing. Beyond

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that the script calls for no exaggerated exertion upon his part, with it probably having been deemed the air stuff would get the release across.

The cast carries the theme along without difficulty, holding the usual contingent of "heavies" the star always must overcome before the finish.

Pauline Starke but walks through a mediocre role to which she is superior. No other women in the line-up.

The photography is of particular note through the nicety in which the altitude shots were taken, especially in the stunt instances.

Splitting billing with Cosmopolitan's "Unseeing Eyes," the Roof audience evidenced an interest in the Mix activities to the extent which would typify this film as a sure thing in the less demanding picture emporiums. *Skig.*

NEWS OF THE DAILIES
(Continued from page 32)

passed last year permitting such a trial at the request of the attorneys was heard last week before Supreme Court Justice Wasservogel. Charles S. Baumblatt, 565 West 139th street, was suing Irving L. Levine for $100,000 for injuries sustained when the latter's automobile ran on the sidewalk on Lexington avenue and crushed his leg. Justice Wasservogel awarded $46,752 to Baumblatt.

"Pansy," by Herbert Hall Winslow, has been placed in rehearsal by Mindlin & Goldreyer. Included in the cast are Marian Lord and Ralph Sipperly.

"Sitting Pretty," the Bolton-Wodehouse-Kern musical comedy, opened in Detroit Sunday. It comes to the Fulton April 7.

A new comedy by Knowles Entrikin, called "Back to Grandmother," will be done by the Beechwood Players at Scarborough-on-Hudson April 3-5, with Winifred Taylor in the lead.

The directors of the Provincetown Playhouse, New York, are capitalizing their venture at $25,000 and are offering stock to the public at a par value of $100 a share. The directors will take over the Greenwich Village theatre about April 1.

Raymond Connerton, one of the most serious drinkers in Jamaica, L. I., wanted female society one day last week. He stood outside Grand Central Station and looked them over, but saw nothing there that suited his fancy, so went inside the station and started a flirtation with a bronze statue of Marie Karbel. They got on so well together that Raymond thought he would take Marie home with him. He yanked her off the pedestal and started out of the station, when he was stopped by one of the station officials, who placed him under arrest. Marie is valued at $1,400.

Nelson Keys, the English comedian, will join the Charlot revue April 14, succeeding Jack Buchanan.

Lynne Overman will be seen soon in a play to be produced by William Caryl, an executive in the Shubert offices.

Wilde's "An Ideal Husband" will be revived by Norman Trevor for a single performance Easter Sunday.

Alonzo Price and Sydney Toler are the authors of the book of "Little Bo Peep," a musical comedy with music and lyrics by Carlo and Sanders. It will be placed in rehearsal in a few weeks.

"The Power," a play by Arlo Flamma, is announced for presentation by the American Stage Producing Co.

COAST FILM NEWS
(Continued from page 23)

series of stories for C. B. De Mille productions.

Mary Astor left for New York this week to play the lead opposite Richard Dix in an Alan Crosland production, "Face."

Anita Stewart expects to do a picture in Europe for Cosmopolitan.

Malcolm MacGregor is the latest addition to the Lasky forces and will play the male lead in De Mille's "The Inside Story," by Clara Beranger.

Los Angeles, March 22.

Frank Lloyd has completed work on the "Sea Hawk," a special feature which will be released by First National. The cast is an all-star organization, including Milton Sills, Noah Beery and Enid Bennett. Lloyd expects to show the film at a Broadway theatre with a $2 top.

William Fox has been consulting with builders regarding the erection this year of his new studios at Westwood. The place is to be known as Fox Hills. Henry Dunn, secretary to Fox, is with him and has been shying off the daily newspaper interviewers who have been seeking out his boss.

Jack Hill, publicity man on the Fox lot, returned this week after a ten-day illness.

Virginia Valli has returned to Universal after an absence of three months. Two productions are scheduled for Miss Valli, the first to begin next week.

Fred Hibbard has returned from a short vacation in New York and will direct Louise Fazenda in a Jack White comedy, cast including George Todd and Ferwick Oliver.

The shooting of "Dan McGrew" was completed last week.

"Sundown" is now being filmed in Mexico for First National. The picture, by Earl Hudson, features Bessie Love and Hobart Bosworth. Harry Trimble is handling the megaphone.

The first street set ever erected on the Universal lot is doomed. Julius Berheim manager has ordered the setting which has been used for over 1,500 pictures to be burned to the ground. It is a Main street set of a western town.

King Baggot's latest "The Inheritors" will be released this month as a nine reel Super Jewell. Mary Philbin plays the lead.

The first of a series of four features to be filmed by Finis Fox will be a society drama with a cast including Vera Lewis and Gloria Grey. The new Biltmore hotel will be used in many of the scenes.

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The Best Food and Entertainment in New York Music and Dancing.
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HARRY "Shuffle" LaVAN

is now in burlesque. He will probably be in a Broadway show soon, too. He displays such good judgment in the selection of his cigars. Smokes I & Y only.

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THAT BOX OFFICE MAGNET

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BILLS NEXT WEEK

(Continued from page 31)

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Alexandria
(One to fill)
2d half
Geo Yeoman
Sophie Tucker
(Others to fill)

ST. PAUL
Palace
Edith Clifford
Mason & Keeler
Kane & Herman
Boxing Girls
(One to fill)
2d half
3 Medinis
Barrett & Cuneen
Jack Allyns Aces
Henry & Moore
Jovedah de Rajah

SOUTH BEND IND
Palace
Music Land
Different Rev
Al Abbott
Maurice Dia'nd Co
(One to fill)
2d half
Birds of Paradise
Frank Bush
Carnival of Venice
(Two to fill)

TER'E HAT'E IND
Hippodrome
Marigold Trio
50 Miles from B'w'y
Hawthorne & Cook
(Two to fill)
2d half
Lambert & Fish
Music Land
Klein Bros
(Three to fill)

PANTAGES CIRCUIT

TORONTO
Pantages
(29-4)
Eddie Montrose
Clifford & Marion
Lavoie & Lane Rev
Harry Garland
Prosper & Moret

HAMILTON CAN
Pantages
Carlo & Inez
Seymour & Cunard
Romeo & Dolls
Tonie Grey Co
Balmus Irma & M

CHICAGO
Chateau
1st half
Eary & Sary
Purcella & Ramsey
Nolan Leary Co
Vokes & Don
Francis Renault
Eddie Sis

MINNEAPOLIS
Pantages
(Sunday opening)
Ergotte & Herman
Chabot & Tortoni
Love Fables
Tilyon & Rogers
Gautier's Bricklyrs

REGINA CAN
Pantages
(31-2)
(Same bill plays Saskatoon 3-5)
Pony Boy
Van & Tyson
Sch'ffer W'gn'r & B
Wells & Eclair 2
Lane & Freeman
Chas Ahearn Co

EDMONTON CAN
Pantages
Adair & Adair
Bayes & Smith
Wigginsville
Kajiyama
Roland Travers Co

CALGARY
Pantages
Rios
Casson & Klem
Frank Stafford Co
Jack Strouse
King Solomon Jr

SPOKANE
Pantages
Sonia & Escorts
Joe Bernard Co
Permaine & Shelley
Moscow Art Co

SEATTLE
Pantages
Torino
Wallace & May
Orville Stamm Co
Dave Harris
Joe Jackson

VANCOUVER B C
Pantages
Max York's Pupils
Burns & Foran
Edna W Hopper
Whitfield & Ireland
Uyeno Japs

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Barto & Melvin
Lawlor & Glazer
Race & Edge
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Palo & Palet
Girton Girls
Fenwick Sis

TACOMA
Pantages
Louise & Mitchell
Sue Russell
Nautical Follies
Noodles Fagan
6 Belfords

PORTLAND
Pantages
Little Yoshi
Northlane & Ward
Sherri Rev
Carl McCullough
4 Yellerons

TRAVEL
(Open week)
3 Belmonts
Massart Sis
Wylie & Hartman
Dillon & Parker
Vardon & Perry
Yardell Bros

SAN FRANCISCO
Pantages
(Sunday opening)
The Earls
Baby June
Tuck & Cinn
Heart of Clown
Bert Walton
Gert Avery & Boys

LOS ANGELES
Pantages
(Sunday opening)
3 Londons
Cliff Green
Hughes Merritt Co
Rives & Arnold
Sherman Van & H
Hav'm'n's Animals

SAN DIEGO
Pantages
Al Goldem
Turelly
Rogers & Donnelly
Calles Bros
Thaleros Circus
Harry Abrams Co

LONG BEACH
Hoyt
The Rawleys
Laurie DeVine
Myron Pearl Co
Juanita Hansen
Georgia Minstrels

SALT LAKE
Pantages
Howard & Norwood
Haney Rev
Berta Beeson
(Two to fill)

OGDEN UTAH
Pantages
(3-5)
Clark & Story
Melford 3
L'ford & Fred'ricks
Britt Wood
Irving's Midgets

DENVER
Pantages
Sabbott & Brooks
The Wilhats
(Four to fill)

COLO SPRINGS
Burns
(31-2)
(Same bill plays Pueblo 3-5)
Rasso
M'K'sick & H'lliday
Murry & Maddox
Blutch & Snyder
Cuba Crutchfield

OMAHA NEB
World
Kafka & Stanley
Holliday & Willette
Fridkin & Rhoda
Rigoletto Bros
Howard & Lewis
Teka

DES MOINES IA
Pantages
Chappelle & Carlton
DeMont & Gracia
Courtney Sis
Burt & Rosedale
Robinson Syncop'rs

KANSAS CITY
Pantages
Gibson & Price
Julia Curtis
Jed Dooley Co
Alla Axiom
Hanneford Family
Ruth Mix Co

MEMPHIS
Pantages
Joe Reichen
Mary Drew Co
Fred Weber
Julia Curtis
Dubarry 7
Jed Dooley

TERRE HAUTE
Indiana
Pantages
Clifford & Gray
Paul Sydell
Baraban Grohs Co
Milo
Nat Haines Co

TOLEDO O
Rivoli
Lucille & Cockle
De Pace
Bernardi
Watson Sis
Van Horn & Inez

INDIANAPOLIS
Lyric
Jewell & Rita
Don Valerio Co
Libonati
Chas Keating Co
Menetti & Lytelle
Stanley Tripp & M

COLUMBUS
James
4 Phillips
Farrell & Hatch
M Montgomery Co
Ross & Wyse
Alexander

DETROIT
Regent
Werner Amaros 3
McGowan & Knox
Stateroom 19
Burke Barton & B
A Robbins
Elsie & Paulsen
4 Fatino Sis

MILES
Trelia Co
Hilton & Daly
J & H Shields
Taylor Howard & T
Sarafan
Hill & Balfour

INTERSTATE CIRCUIT

DALLAS TEX
Majestic
Klown Seal
Regan & Curliss
Zuhn & Dreis
Kronos
J & W Hennings
Rose & Moon Rev
Seed & Austin

HOUSTON TEX
Majestic
Norman & Bulger
Jack George 3
Deagon & Mack
Irving Edwards
Gulran & Margerite
Eva Tanguay
5 Bolasis

FT SMITH ARK
Joie
2nd half
Flying Hartwells
Jean Boydell
Harry L Cooper Co
Walsh & Ellis
Corinne & Himber

FT WORTH TEX
Majestic
Willie Shenck
Minovitch
Harry Holman Co
May West
Frank Dixon Co
Jos K Watson
Emilie Lea & Co

LITTLE ROCK
Majestic
Flying Hartwells
Jean Boydell
Stars of Future
Walsh & Ellis
Corinne & Himber
2nd half
Mason Dixon Orch
Barry & Whitledge
Venita Gould
Elsie White
Morning Glories

OKLAHOMA CITY
Orpheum
(Tulsa split)
1st half
Klown Revue
Blair & Pennington
Jean Sothern
Al Herman
Flo Lewis

S ANTONIO TEX
Majestic
Paul Kirkland
Larry Comer
Cressy & Dayne
Demarest & Collette
Mosconi Brothers
Spencer & Williams
Artistic Treat

TULSA OKLA
Orpheum
(Okla City split)
1st half
Four Aces
Yates & Carson
Nash & O'Donnell
Lydell & Macey
B C Hillman Co

WICHITA KAN
Orpheum
Harry Moore
Babb Carroll & S
Rome & Gaut
Bi Ba Bo
Kramer & Boyle
Achilles
2nd half
Yong Wang Bros
Gertrude Barnes
Miller & Mack
Enid Markey Co
Kenney & Hollis
Robbie Gordone

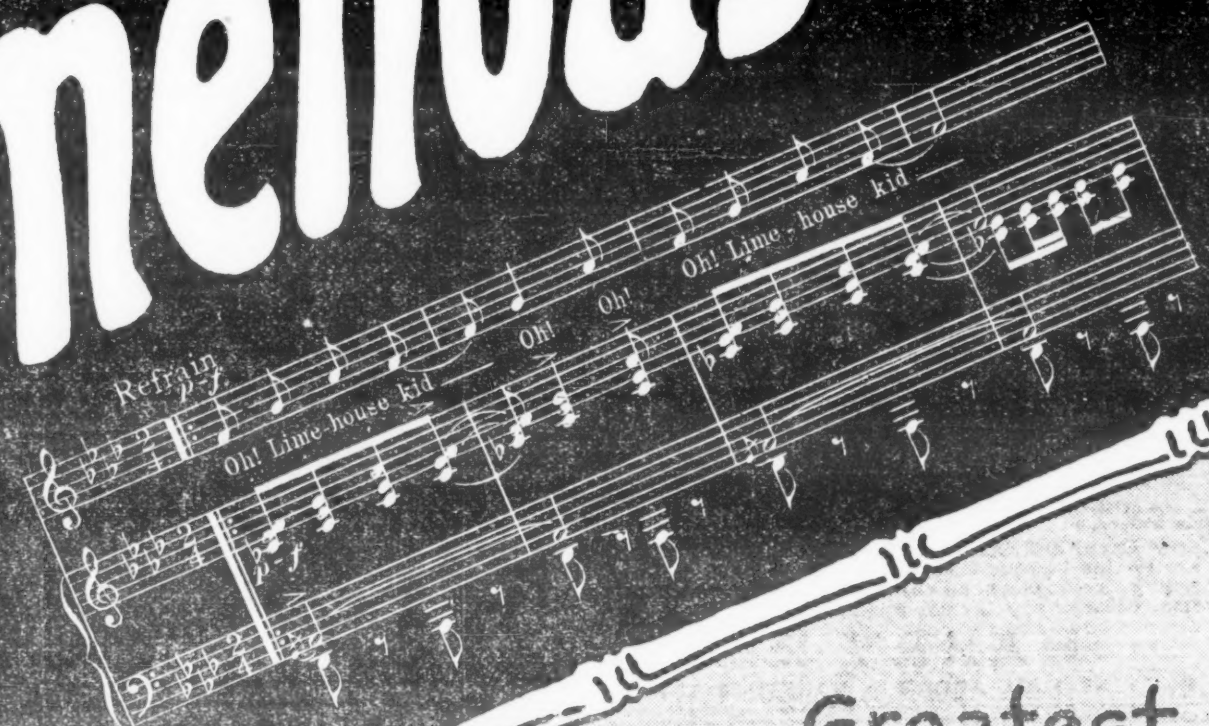
Eddie Cantor has agreed to produce the "actor's prize play" which Joseph Santley is trying to egg the profession into writing with an award of $500.

Sensational Song Success of two continents

Introduced in
Andre Charlot's
REVUE
of 1924

Limehouse Blues

Music by
Philip
Braham



Words by
Douglas
Furber

Greatest
Fox Trot Tune
in many seasons

Greatest Oriental Melody
in Years!

It's that haunting
melody that you
hear everywhere!

Harms, Inc.
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Arthur Behrm, Prof. Mgr.